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IN THE

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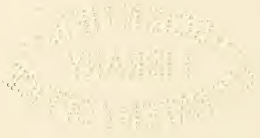
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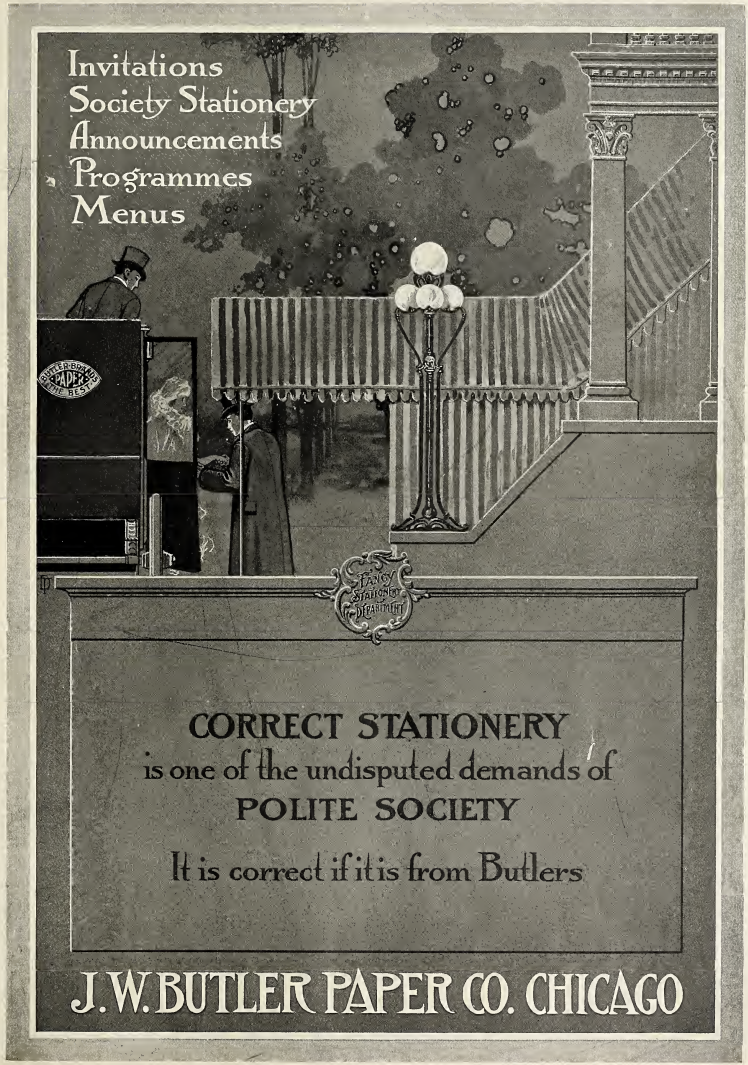
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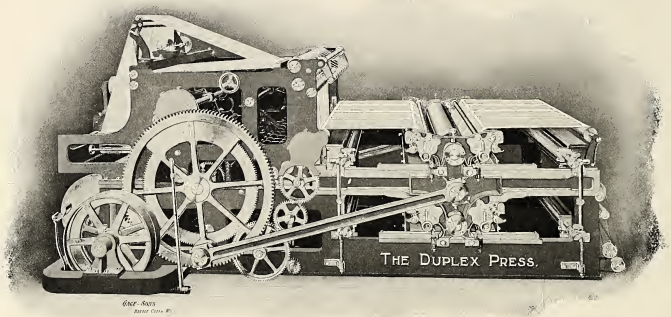
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Caracas, Ven'a, "El Constitucional"
Guayaquil, Ecuador, "El Nacion"
Jackson, Mich., "Patriot-Press"
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Pottstown, Pa., "Ledger"
Leadville, Col., "Herald-Democrat"
Second purchase
Springfield, Ohio, "Democrat"
Nashua, N. H., "Telegraph"
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Chicago, Ill., "Racing Form"
Sydney, N. S., "Post"
Sydney, N. S., "Record"
Tokio, Japanese Government
Fort Smith, Ark., "News-Record"
Belleville, Ill., "News-Democrat"
Santiago, Chile, "El Diario Popular"
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Columbus, Ohio, "Columbian"
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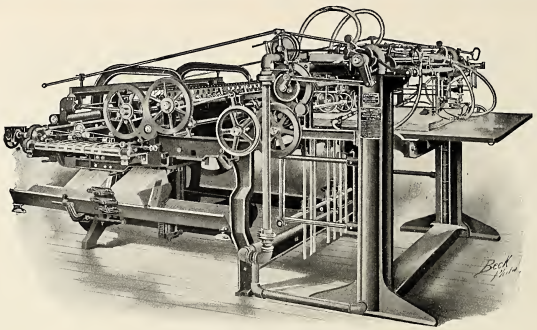
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Williams Printing Co.	"	1	Kenfield Publishing Co.	"	1
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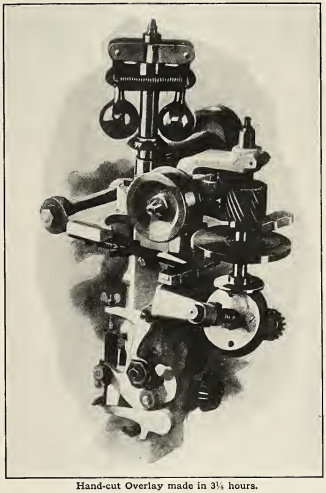
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Patent Metallic Overlay made in 7 minutes.

If you want to see how they worked, WRITE.

CONDITIONS

SPECIMEN must be in our hands not later than December 5, 1905. A member of the firm where the job is printed must certify that the pressman sending the specimen printed it. There must be not less than ten half-tones printed on one sheet in the specimen, and all the overlays must accompany it. In order that the judges shall not know whose work they are examining, the pressman's name must not appear on the specimen. It must be a regular job of printing, and not simply cuts printed for this occasion. The shop rights must have been purchased by the concern where work is done prior to the time of examination.

Mr. A. H. McQuilkin, Editor of The Inland Printer, has kindly consented to act as one of the judges in conjunction with two pressroom foremen whose offices have not submitted specimen.

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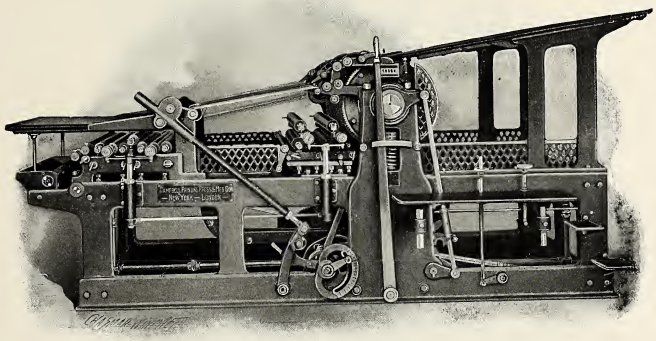
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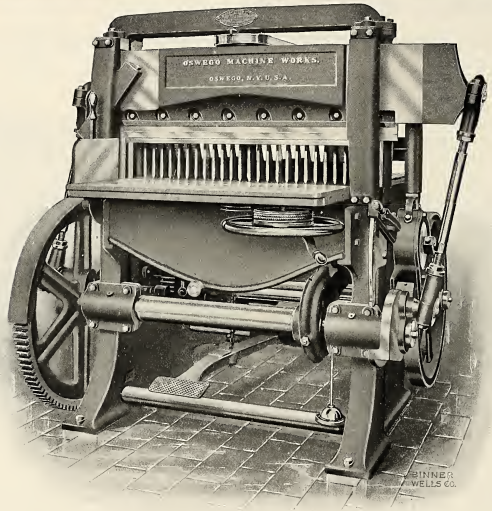
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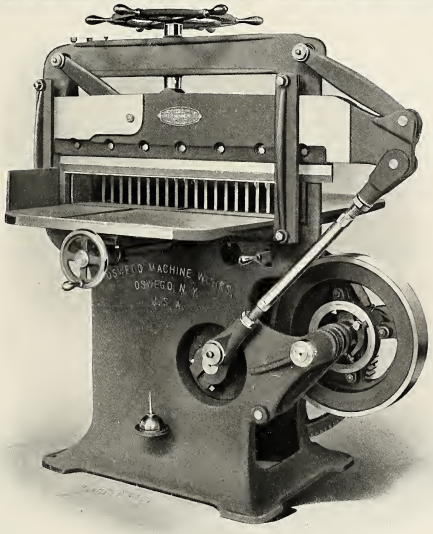
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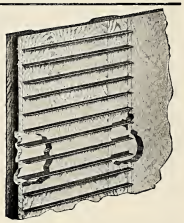
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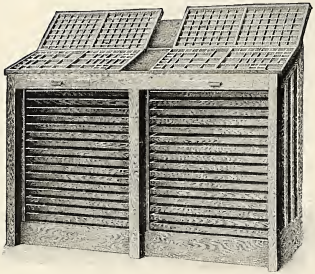
Every printer has some of it, and most of them have no other. If you look in any printing-office, from Buenos Ayres to Nome, Alaska, you will find Hamilton's Printing-Office Furniture in use. From San Francisco to New York city, throughout England, France, Germany, South Africa and Australia, our Furniture is the standard by which the other makes are judged. Such a reputation could not have been acquired by any but honorable means. Merit and Progress have been our watchwords and a glance at our catalogue will show the many articles of printing-shop furniture recognized as standard, which originated with Hamilton.

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Are built with the Flat Steel-Run Construction—THE RUN THAT WON'T COME OUT

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These stands provide a gain of 25 per cent in case capacity over any other style and allow the job and news compositor to work at the same stand without interfering. They are built of selected hardwood, oak finish, securely bolted together, making them as strong as any cabinet.

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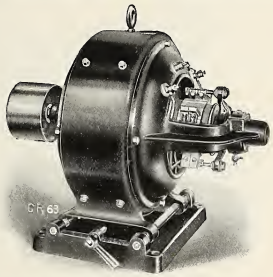
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"THE STANDARD" MOTORS

THE CHIEF ECONOMY

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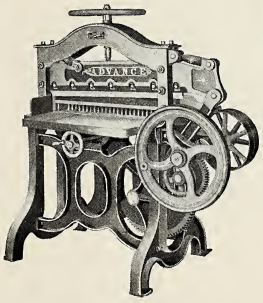
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Power Paper Cutter



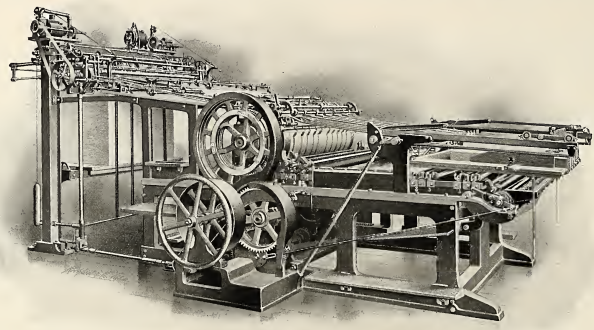
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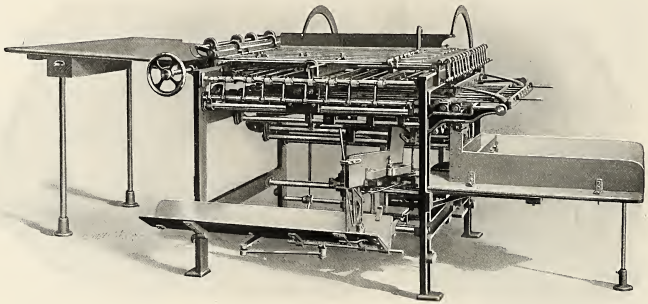


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Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

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A machine beautiful in design, construction and operation.

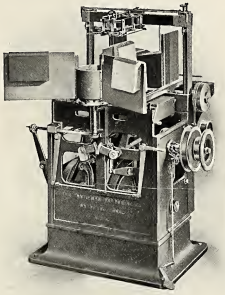
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It prevents curling or stretching of end-sheets.

It is clean and does away entirely with the operation of opening, inspecting and cleaning after the books are cased in.

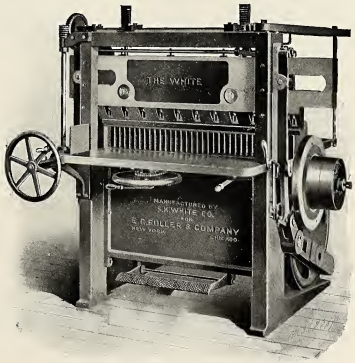
It operates at eighteen per minute.

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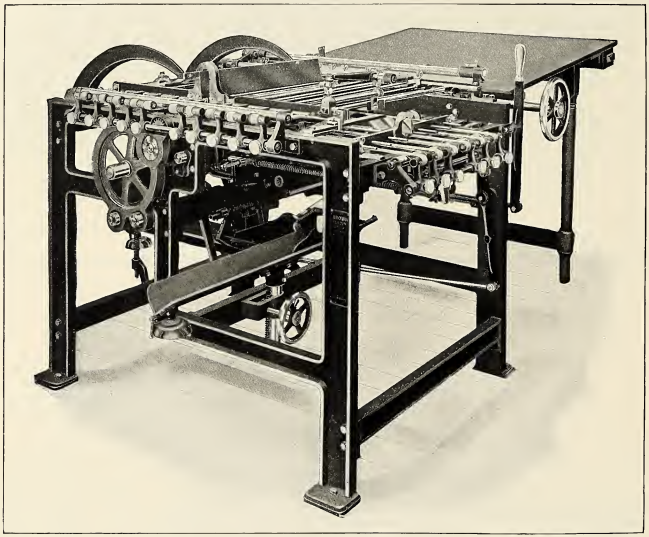
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MERGENTHALER LINOTYPE CO.

NEW YORK CHICAGO
SAN FRANCISCO NEW ORLEANS

the condition of the royal treasury. He had reformed many abuses and opened many new sources of income. He had, of course, not accomplished the whole Augean task of purification. He was a vigorous Huguenot, but no Hercules, and demigods might have shrunk appalled at the filthy mass of corruption which great European kingdoms everywhere presented to the reformer's eye. Compared to the Spanish government, that of France might almost have been considered virtuous, yet even there everything was venal.

To negotiate was to bribe right and left, and at every step. All the ministers and great functionaries received presents, as a matter of course, and it was necessary to pave the pathway even of their antechambers with gold.

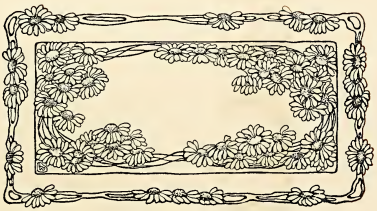
The king was fully aware of the practice, but winked at it, because his servants, thus paid enormous sums by the public and by foreign governments, were less importunate for rewards and salaries from himself.[1]

One man in the kingdom was said to have clean hands, the venerable and sagacious chancellor Pomponne de Bellièvre. His wife, however, was less scrupulous, and readily disposed of influence and court favor for a price, without the knowledge, so it was thought, of the great judge.[2]

[1] "Con tutti il ministri indifferentemente l' uomo si fa strada in Francia con quei mezzi che ormai mi pare che usino per tutto il mondo . . . il re medesimo lo sa e lo permette forse perchè profittando li ministri lascino di molestare la S. M. per altre ricompense del servizio che prestano ed essi per questa via pretendono riportare le giuste mercedi delle loro fatiche mentre veggono poter difficilmente sperarne altre dal re."—Ibid.

[2] "Il signore cancelliere solo si mantiene in concetto di molto ingegno ma ha una moglie che supplisce al suo mancamento, ben

From the Netherlands Edition of the Works of John Lathrop Motley Permission of Harper & Brothers



IDYLL VI

THE SINGERS OF PASTORALS, DAPHNIS AND DAMOETAS

DAPHNIS, herder of kine, and shepherd Damoetas their charges
Once my Aratus joined: the beard of the one was all golden,
Only half-grown the down of his friend, and thus they sang gaily
As by a fountain they sat, at noon on a day in the summer.
First was Daphnis in song, since he was the first to give challenge.
"Now, Polypheme, thy sheep Galatea with apples is pelting,

From an Edition of Theocritus, Bion, and Moschus. (Privately Printed)

VANITY FAIR

A NOVEL WITHOUT A HERO

CHAPTER XXV

IN WHICH ALL THE PRINCIPAL PERSONAGES THINK FIT TO LEAVE BRIGHTON



CONDUCTED to the ladies, at the Ship Inn, Dobbin assumed a jovial and rattling manner, which proved that this young officer was becoming a more consummate hypocrite every day of his life. He was trying to hide his own private feelings, first upon seeing Mrs. George Osborne in her new condition, and secondly to mask the apprehensions he entertained as to the effect which the dismal news brought down by him would certainly have upon her.

"It is my opinion, George," he said, "that the French Emperor will be upon us, horse and foot, before three weeks are over, and will give the Duke such a dance as shall make the Peninsula appear mere child's play. But you need not say that to Mrs. Osborne, you know. There mayn't be any fighting on our side after all, and our business in Belgium may turn out to be a mere mili-

From the Kensington Edition of the Works of William Makepeace Thackeray
Permission of Chas. Scribner's Sons

be distinguished from others by his title as any man alive.

Oliver Cromwell was again returned for the borough of Cambridge. The extraordinary circumstance has been brought out that at the meeting of the Long Parliament Cromwell and Hampden between them could count no fewer than seventeen relatives and connections; and by 1647 the figure had risen from seventeen to twenty-three. When the day of retribution came eight years later, out of the fifty-nine names on the king's death-warrant, ten were kinsmen of Oliver, and out of the hundred and forty of the king's judges sixteen were more or less closely allied to him. Oliver was now in the middle of his forty-second year, and his days of homely peace had come once for all to an end. Everybody knows the picture of him drawn by a young Royalist; how one morning he "perceived a gentleman speaking, very ordinarily appareled in a plain cloth suit made by an ill country tailor, with plain linen, not very clean, and a speck or two of blood upon his little band; his hat without a hatband; his stature of a good size; his sword stuck close to his side; his countenance swollen and reddish; his voice sharp and untunable, his eloquence full of fervor." Says this too fastidious observer, "I sincerely profess it lessened much my reverence unto that great council, for this gentleman was very much harkened unto."

Another recorder of the time describes "his body as well compact and strong; his stature of the average height; his head so shaped as you might see in it both a storehouse and shop of a vast treasury of natural parts. His temper exceeding fiery; but the flame of it kept down for the most part, is soon allayed with those moral endowments he had. He was naturally

From "Oliver Cromwell"
Permission of The Century Co.

unless approached through a study of his character. We may begin by insisting that no one who has left sterling work behind him, not even Gray, had less of the professional writer about him than FitzGerald. He was a man of taste in easy circumstances, and until he was forty years of age he was nothing else whatever. After moving for a little while in the splendid constellation which revolved round Alfred Tennyson at Trinity College, Cambridge—where it is quite certain that FitzGerald adopted the friendships, the tastes, the intellectual proclivities, which were to satisfy him for a life-time—after this enchanted adolescence, to which undoubtedly we owe the whole of his later poetry, FitzGerald retired, in the strictest sense, to the country. His life became of a "gray-paper character"; he was given over to turnips. When other friends travelled to Spain, to Italy, to America, to India, FitzGerald was "pottering about in the midland counties of England." Here is his account of his adventures in his thirty-fifth year: "A little Bedfordshire —a little Northamptonshire—a little more folding of the hands—the same faces—the same fields—the same thoughts occurring at the same turns of road—this is all I have to tell of; nothing at all added—but the summer gone."

Thus, in what is called the prime of manhood, FitzGerald was dawdling through life, sedate, humorous and unambitious. To every appeal that reached him to come out into the arena of action, he responded with a dreamy negative. His mind seemed to have grown to be like one

From the Variorum Edition of the
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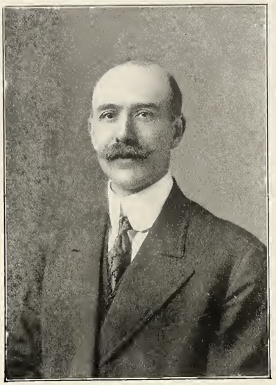
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BEGINNING with the week of September 18, we shall commence covering Rollers of full Winter grade. Winter Rollers should be *softer than others,* and the more seasoning they get before the cold weather arrives the more durable they are and "sharper" work is the result.

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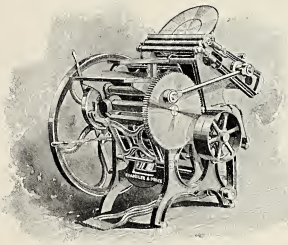
(Founded in 1849)

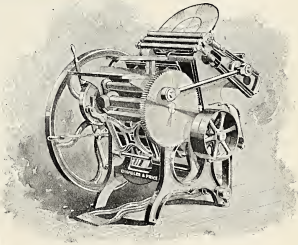
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1894 — 743 GORDONS
1895 — 1,143 GORDONS
1896 — 1,375 GORDONS
1897 — 1,086 GORDONS
1898 — 1,589 GORDONS
1899 — 1,707 GORDONS
1900 — 1,763 GORDONS
1901 — 1,634 GORDONS
1902 — 2,130 GORDONS
1903 — 2,358 GORDONS
1904 — 2,282 GORDONS
1905 — 2,393 GORDONS

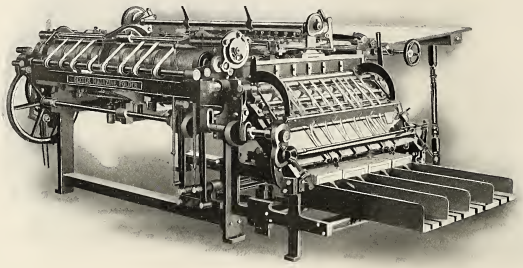
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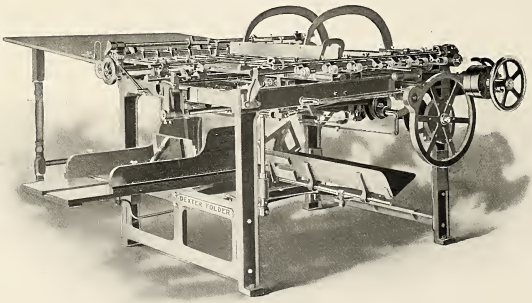
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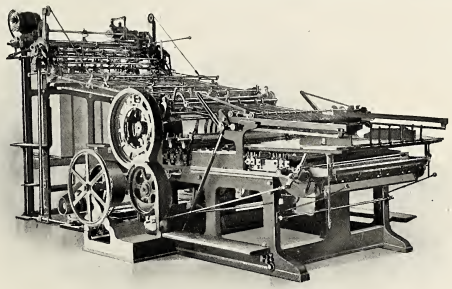
Folders of every description. Hand Bundling Presses. Light Power Bundling Presses.

(SEE OPPOSITE PAGE)

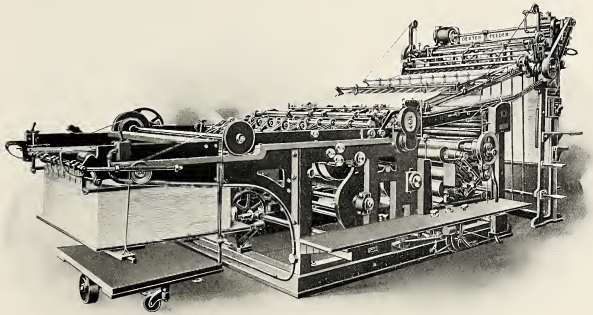
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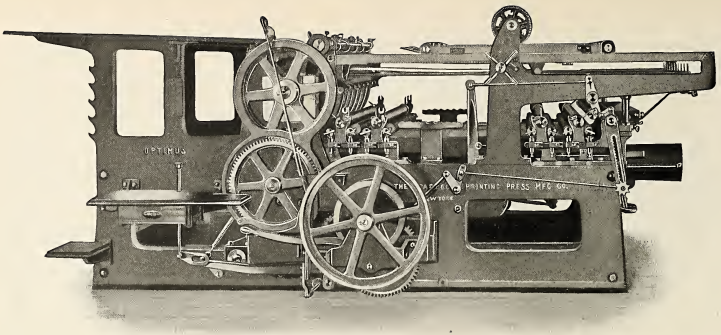
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The Babcock Optimus
The Babcock Optimus

¶ A press slow in make-ready is usually one where the owner does not know it. It is one where an overlay counts for little; where the last bears off the impression from all around, and patch after patch is needed to bring it up; where, if proper strength be given to foreground and deep shadows, make-ready seems never to cease; where the high lights are muddy, and the middle tones lost; where, after the hardest work for double the time figured in the estimate, the result is not good, and where the patching must continue throughout the run. ¶ It is the best that can be done. The press is weak, a fault the pressman cannot correct. It gutters, and proclaims its weakness. Weakness makes work. It may be a so-called high-speed machine. It is in fact slow, and a time waster. With competition it is unprofitable. ¶ The reverse of this is the Optimus. A tissue patch shows for full value. There is no lifting around overlays. Not many are needed. On some forms none. It is strong—rigid—the very strongest. Its strength gives delicacy, evenness, uniformity. Solids can be made solid, deep shadows strong, high lights clear, with least effort and little time, on a lasting tympan. It is fast in make-ready. It will print fast, surprisingly fast, and easily.

The Babcock Optimus

SET IN BARNHART BROS. & SPINDLER'S OLD ROMAN CONDENSED

THE MONOTYPE

MR. ROOSEVELT

DECIDES THE MONOTYPE-LINOTYPE CONTROVERSY

THE President Sanctions the Act of the Public Printer in Purchasing for the Government Office 72 Additional Monotype Machines. Claims Made by the Linotype Company in Its Petition to the President, Praying that the Order Be Rescinded, Fall to the Ground, and the Order Stands. Experts Demonstrate that While the Linotype Is Essentially a Machine Useful for Newspaper and Kindred Work, THE MONOTYPE Alone Is Adapted to the All-round Needs of the General Printing Office.

AS TO THE REASONS OF THE PUBLIC PRINTER FOR EXCLUSIVELY PURCHASING MONOTYPES, THERE APPEARS IN THE OFFICIAL RECORD OF THE INQUIRY HIS LETTER OF RECENT DATE, ADDRESSED TO THE LINOTYPE COMPANY, IN WHICH HE SAYS:

> *"There have been, since the early days of autumn last year, forty-"six (46) Mergenthaler Linotype and twenty-eight (28) Lanston "Monotype machines in continuous use in this office. A record of "the output of both classes of machines has been carefully kept, and "that record shows the superiority in quality, quantity and economy "of the Lanston Monotype over the Mergenthaler Linotype "machines. Accordingly, a contract was executed, on the 19th "instant, with the officers of the Lanston Monotype Company, for "seventy-two (72) machines.*

THE BATTLE of the Composing Machines having been won by the Monotype, and its superiority for the purposes of the Government determined in the Government's Office, the following brief history of the contest will be of interest:

In the history of printing probably there is no more brilliant chapter than that which deals with the invention and introduction of the Linotype machine, and its early triumph in the newspaper field.

That the material growth which has marked the newspaper industry during the past decade in no small part is due to the genius of Mergenthaler and his associates, cannot be denied; and if the fame of his machine be permitted to rest alone upon the fact of the invaluable service which it has rendered the industry of journalism, then the place of the Linotype in history is fully assured.

This position of supremacy in the newspaper world was not achieved, however, without effort or the necessity for constant warfare. Beset by serious mechanical defects, by the opposition

THE MONOTYPE

of organized labor, by threatening rivals in its chosen field, the Linotype, in common with all other great innovations, had its periods of stress and strife. But eventually, because it was logically adapted to the needs of the newspaper, it won out; and within an incredibly short space of time placed almost every newspaper in the United States under the necessity of paying it tribute.

From the dream of a maker of clocks almost in a night this enterprise had sprung into a huge monopoly, operating in one of the nation's most important paths of activity.

But at this point, out of the very fullness of its success, arose its danger. So rapidly had the Linotype filled the huge demand which was found to be awaiting it in newspaper offices that the confines of its natural field soon were seen to be approaching; and those in charge of its destiny realized that unless it could be forced into new channels of trade the demand for it in large numbers shortly would cease. This compelled a sudden about-face, and, calling it a book-and-job machine, it was presented to printers of books, of catalogs, and of miscellaneous things, as being adapted to the nice requirements of their work. But to justify such a statement was a difficult matter.

During the years that the developers of the Linotype were fitting it to the rough-handed requirements of the news printer, another man, Lanston, was at work. For him the problems to be solved were not the coarser ones of the news office, but the finer, the more delicately intricate ones of the book-and-job office. How best could he bring to bear mechanism which should be accurate enough to reproduce the type of the high-class foundry, and flexible enough to cover the range of everything, from a solid, cleanly set page of individual type to a complex statistical table?

So, side by side in point of time, worked Mergenthaler and Lanston; the first aiming at the near-by and more easily to be attained mark of setting a newspaper; the latter at the more difficult one of setting everything that could be put into type.

How Mergenthaler succeeded and occupied his field is a bit of the history of the past decade; but the success of Lanston in his Monotype is so recent, and so happily does it satisfy the urgent requirements of the day, that the performances of his remarkable machine must be considered a current topic, and treated as such; as also must the phase of its progress which is marked by the warfare that has been waged against it by the Linotype interests.

When, three years ago, as a commercial machine, the Monotype was first presented to the trade, it was promptly met by the Mergenthaler Company and singled out as a dangerous competitor. For, it was seen, this new machine had expressly been built to supply the wants of the general printer, while the Linotype—in itself but a converted newspaper machine—could neither lend itself freely to the prevailing practices of general printers, nor flexibly or profitably to many varieties of their work. This fact, and the other, that the Mergenthaler Company, largely having outgrown its original field, had come to depend for its business upon the general printer, lent a desperate nature to the defense which it was compelled to make; and seemingly required of it that all means be resorted to which would tend to defeat or delay the introduction of the versatile and therefore dangerous Monotype.

The campaign of bitter invective and misrepresentation upon the part of the Mergenthaler Company which ensued is a matter of too wide knowledge to require more than a passing reference; and it should not be mentioned here but for the need of a background upon which to set off the last, the supreme, the most desperate, effort of the Mergenthaler Company to break the hold which the Monotype has obtained upon the printing trade, and to retake for itself sufficient ground to enable it to continue to claim for its machine a place in the general commercial printery.

With merely a glance at the progress of the universal adoption of the Monotype during these three years past, in which, almost as a body, and despite the most determined opposition, the more progressive commercial printers have taken up gladly and accepted the machine, we pass to the decisive test of the old by the new which the Mergenthaler Company so desperately sought to avoid—the competitive trial of the two machines under the rigid auspices of the Government.

THE MONOTYPE

During the winter of 1903–1904 the Public Printer took under consideration the installation of typesetting machinery. A committee appointed by him, having made an investigation of the commercial uses of the Linotype and the Monotype machines, recommended that both be installed—an outcome for which the Monotype Company had persistently struggled, but which had as fiercely been resisted by the makers of the Linotype.

As a result, forty-six Linotypes and twenty-eight Monotypes were ordered by the Government, and the scene of the battles of the old against the new machine was transferred from the field at large to the floors of the Government's printing establishment.

Here, now, were lined up the machines of both competitors in the place where, all knew, their decisive ratings would be determined by actual day-in-and-day-out performance. By their respective records for quality, quantity, economy, and dependability of operation, impartially kept under exacting conditions, were they to be judged.

As to the outcome of this period of trial, which extended over many months, the official statement of the Public Printer, as made to the Linotype Company on June 21, is:

"There have been, since the early days of autumn last year, forty-six (46) Mergenthaler Linotype and twenty-eight (28) Lanston Monotype machines in continuous use in this office. A record of the output of both classes of machines has been carefully kept, and that record shows the superiority in quality, quantity and economy of the Lanston Monotype over the Mergenthaler Linotype machines. Accordingly, a contract was executed, on the 19th instant, with the officers of the Lanston Monotype Company, for seventy-two (72) machines. The testimony upon which this contract was based, furnished as it was by daily observation by practical employees in this office, was of more value than any which could have been furnished from outside sources."

It now becomes apparent why the Mergenthaler Company shunned the test for which the Monotype had been waiting; and why by every means in its power, political and other, it had sought to shut out of the Government office, where all records were public, the one machine it had reason to fear.

Stung by the comparative showings of the two machines, which it had not been able to prevent, and by the resulting contract; and filled, apparently, with the hope that through its political connections, and by reason of its standing in the financial world, in the eleventh hour it would still be enabled to strike from its young competitor the award of superiority which had been fairly earned, the Mergenthaler Company took to the President of the United States heated charges against the transaction in general and the Monotype machine in particular, and asked of him that the contract summarily be revoked.

To this the President responded by ordering a reconsideration of the whole matter; and a Committee already in existence for purposes of departmental investigation was charged with the work. Before it appeared representatives of both companies and, generally, the staff of the Public Printing Office.

After three weeks of labor, during which daily sessions were held and minute consideration was given to all factors which had entered into the tests of the two machines, a report of the findings of the Committee was presented to the President, and upon its receipt Mr. Roosevelt promptly sanctioned the act of the Public Printer, and ordered the contract to stand.

In view of the definite position of superiority in which this decision has now placed the Monotype machine, little more need be said by us in its behalf; and we close with the observation of this simple truth: *The Linotype succeeded in its particular field because the slug was adapted to newspaper work; and so, by the same token, does the Monotype succeed in its especial province because the principle of the employment of individual type is the only one logically adapted to the requirements of the general printing office.*

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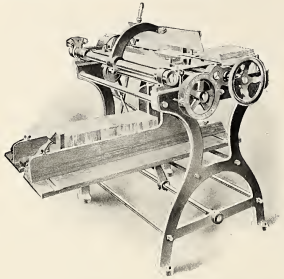
THE month of August seems to have captured the record for long-distance orders, three having reached me within one week. One came from Calcutta, India, for 850 pounds, another from Hong Kong, China, for 860 pounds, and the third from Mexico City, Mexico, for 636 pounds. Each of these consignments contained at least a half dozen different grades, and every one of them called for inks same as last. I also have customers in Bangkok and in Bombay, British India, who favor me with orders about twice a year. All I ask is a trial order, and when the goods are not found up to the highest standard of quality, I stand ready to refund the money and reimburse the purchaser for the transportation charges. Price-list and specimen book sent on application.

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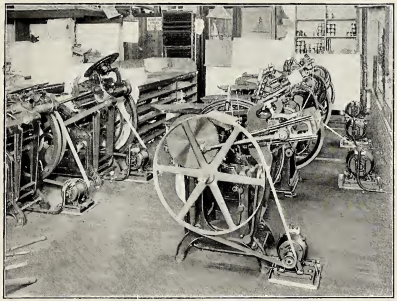


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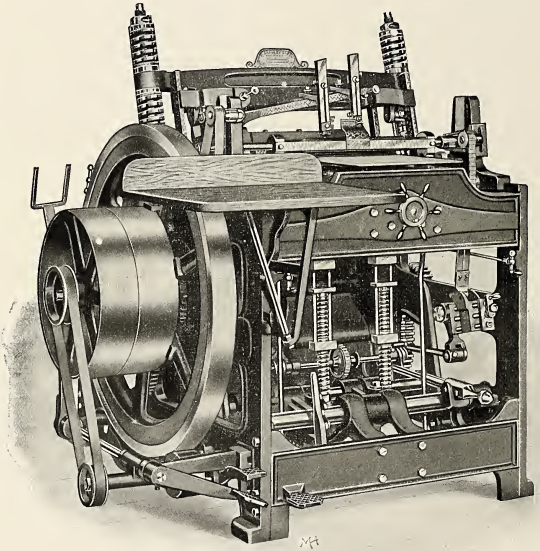
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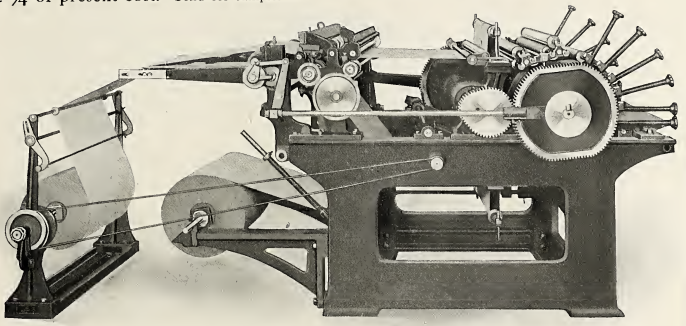
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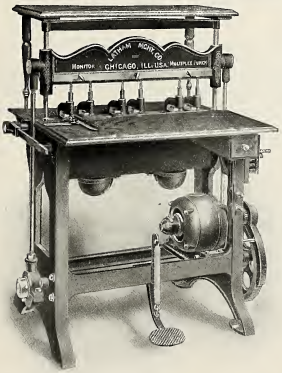


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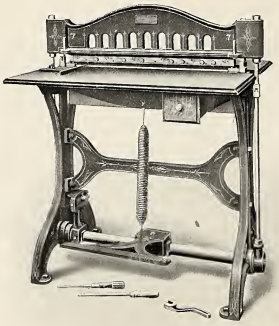
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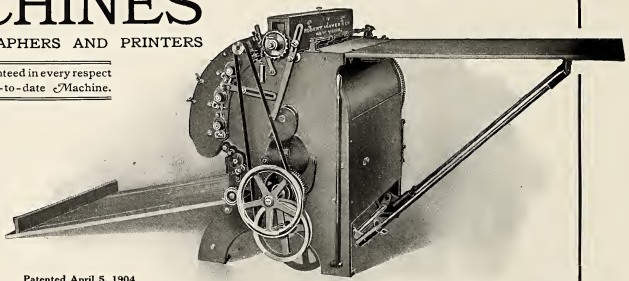
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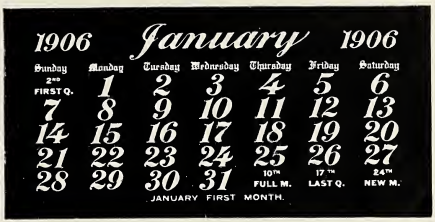
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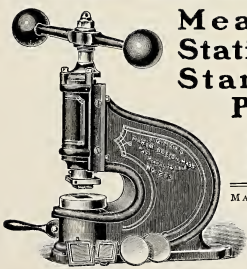
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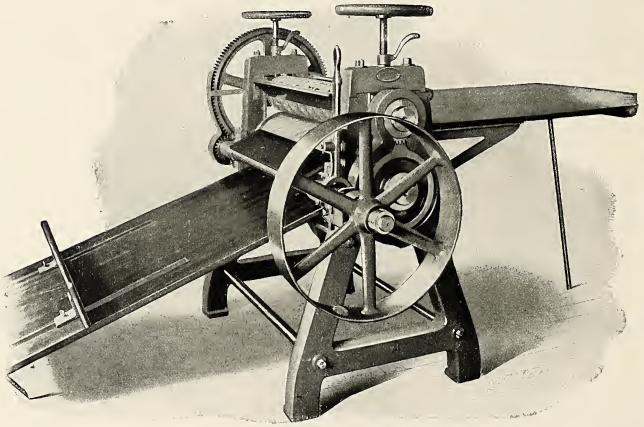
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meets the growing demand for large quantities of colored illustrated advertising matter, and special color illustrations for magazines, etc. ¶ This insert printed from electrotypes in two colors at one feeding at the rate of 6,000 an hour, or 12,000 impressions an hour. ¶ The Harris Automatic Press gives unequalled results in the hands of intelligent pressmen.

THE HARRIS AUTOMATIC PRESS CO.

NEW YORK NILES, OHIO CHICAGO

SEE OTHER SIDE



HAT'S my content?
I love the bird, I love the blue
That deepens in the firmament,
The grass to mate them, and the hush
Before the warble of the thrush:
At morn and evening from the brake
All sweet-throat minstrels choicely make
A rare content.

How God is good—
He lends the song, He lends the sky!
And O, my heart has understood
The spider's fragile line of lace,
The common weed, the woody space!
These miracles that bring me bliss,
And one sweet English girl to kiss,
Make my content.

—*Norman Gale*

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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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A PLEA FOR SPECIAL EDUCATION.

BY ARTHUR K. TAYLOR.

WHAT Mr. J. Horace McFarland says in a recent issue of a trade journal regarding the necessity for educated printers should be heartily seconded by every one having the interests of the craft at heart, and it seems that if the printing industry is ever to regain the rightful position it occupied earlier in its history, it must be the result of action along the lines suggested.

The printing business has within it elements that are well worth the best efforts that can be brought to bear. Both on its technical and commercial sides it presents a field calling for mental qualifications of the highest order, and it is not beyond reason to hope that when its affairs are given the painstaking research and intelligently directed effort the industry deserves, its financial returns will warrant the character of preparation accorded it.

A great number of the men who are conducting printing plants to-day can be divided into two classes; one class embracing good workmen who are poor business men and the other class consisting of men of some business qualifications, but who know next to nothing of the technical side of the business. Considering the large proportion that these two classes bear to the entire number in the business, it is surely not remarkable that the printing industry on one hand falls so far short of being recognized as an art, and on the other hand stands so low in the scale of profitable investments.

While it is probably true that more attention is being given now than ever before to an endeavor to arrive at the cost of producing printing, the number making a study of this subject represents a discouragingly small proportion of those engaged in the total production, and the results of their investigations, being by no means uniform as to conclusions, are very prone to be scoffed at by the majority of employing printers, who, it would seem, prefer to stumble along in blissful ignorance rather than risk the learning of unpleasant truths.

On the financial side of the business, the Franklin Clubs and Boards of Trade are doing good work, but nevertheless they are giving treatment for the symptoms rather than aiming at the root of the disease.

The restricted and imperfect modern apprentice system — if it may even be called a system — makes no adequate provision for teaching the technical side of the business, and it has to be an exceptional youth to finish his term with a thorough grounding in the principles of the craft. Those who come out even as fair workmen do so rather in spite of the method of their supposed training than because of it.

As far as any specific instruction is concerned, the present-day printer's equipment rises little higher than a four years' apprenticeship on one hand and a commercial college course on the other. The woful inadequacy of this is painfully apparent when we consider the magnitude of the printing industry where, in the manufacture of paper and inks it calls for a knowledge of chemistry, in the casting of type and making of electrotypes it requires a knowledge of metals and electricity, in the construction of presses and special machinery it necessitates a training in mechanics and engineering, while on its commercial side it presents problems in factory economics and accounting that in their difficulty and importance are precisely on the plane of those that in many other branches of trade of less magnitude are being

studied and solved by men specially equipped for their work by our best colleges and universities. So long as the printer is dependent on the paper-maker, ink manufacturer, typefounder and electrotyper, just so long will he be at their mercy, provided his ignorance is of sufficient density to permit of his being taken advantage of. To a far greater extent is he at a disadvantage in the conduct of his immediate business of typesetting and presswork if he has such an indistinct idea of the cost of his product as to make it impossible for him to fairly price his work with the assurance that he is asking but a reasonable return for his labor and investment.

In view of the trend of modern industrial conditions, it is inconceivable that the establishment of courses for the thorough study of the history, theory, practice and economics of the art of printing and allied industries, either in connection with some of our institutions of learning or as independent institutions specially organized for such work, could be otherwise than of the greatest value to the craft and productive of results of infinitely more value to the calling than the same amount of effort and funds expended in any other manner could effect.

HIS DAY OFF.

He was the boss; was the first to come
When the day began — and he made things hum.
He would hustle 'round with impatient jerks
And instil some life in the lazy clerks.
It was fine to hear how he'd scold and scoff
At the thought that he ought to take a day off.

Why, he'd doubt the clock when it chimed at noon,
And he'd swear that the hour had come too soon.
Go out to eat? Waste that time at lunch?
Not he! He would sit at his desk and munch
And sputter the crumbs when he took a bite
And told the stenographer what to write.

Year in, year out, he was on the go.
He said: "Too busy to rest, you know."
And the dollars grew to a wondrous pile.
But still he would wear that sarcastic smile
When some one suggested a time for play,
Or told of the need of a holiday.

It was yesterday that we met him last —
We were on the street, he was riding past.
And we stopped and looked as we turned to go,
For the wonder was that his pace was slow.
But the rig was new and the horses trim —
It was his day off, for they buried him.

—*W. D. Nesbit, in the Chicago Tribune.*

THE OPINION OF A CRITIC.

I am properly proud of the booklet of "Menus and Programs," a collection of rare typographical designs just published by THE INLAND PRINTER. It is a treasurable showing of modern type-art, printed in colors on deckle-edge and fabric-finished papers. Most of the designs are of a practical nature and could be reproduced in any printing-office without a great deal of effort. It contains a few clever departures, but these are not bizarre nor rococo.— *John Clayton, Chicago.*

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XXIV.— THE SYNTAX OF VERBS.

ONE of the most unsettled questions about verbs is that of the subjunctive mood. At no period in the history of the language has that question found a truly satisfactory answer in a uniform usage; but usage is now probably more unsettled than ever before. Very good reason for lack of universal agreement may be found in the fact that in many cases either the indicative or the subjunctive mood may be used without real ambiguity or any sort of damage to the expression. Whatever may be the cause, it is a fact that the subjunctive mood is less used than it formerly was. But this fact has been often stated in terms so broad that another fact has not been sufficiently recognized. Some things can be correctly said only in the subjunctive, and in certain cases that mood will always be used by careful and accurate speakers.

One of the latest authoritative works on the English language is "Words and their Ways in English Speech," by James Bradstreet Greenough and George Lyman Kittredge, professors of Latin and English in Harvard University. There we find this: "The subjunctive mood is rapidly going out of use. In particular, it is no longer generally employed, as it formerly was, to express wishes. In a few phrases, however, which originally had a religious significance, the old construction survives. Thus we can say, 'God bless me!' 'Heaven help me!' 'The saints preserve us!' But we can hardly say, 'Fortune favor us!' though we might venture it in poetry."

An impression might easily be had from this that at some time subjunctive expression will be entirely disused; but, whether such a time will ever come or not, it certainly has not come yet. "I wish I were going" is still better than "I wish I was going;" and many other wishes are better expressed in the subjunctive, and it seems that they always will be. Pretty nearly all that a conscientious proofreader can do is to let writers have their own way in all cases but very plain ones, although it is advisable for them, when not sure that a writer does not wish it done, to call attention to everything that does not seem right. It is hardly conceivable that a good writer should be offended by polite effort to help him better his work, even when he does not change it according to the suggestion.

Some writers have become convinced, for instance, that "had rather" is not right, and that it should be "would rather," and it is almost beyond hope that any such person may be per-

suaded to use the correct expression. But it is worth while to make the attempt to secure correctness whenever a writer is not known to be settled in this perversity. Greenough and Kittredge say about this: "A peculiar idiom with the preterite subjunctive 'had' survives in a few phrases. Thus, 'I had as lief go as stay,' 'You had better not do this,' 'We had rather ride than walk.' In this particular use 'had' is really the preterite subjunctive of 'have' in the sense of 'regard.' The meaning may be clearly seen in the first example. 'I had as lief' means literally 'I should regard it as as pleasant to go as to stay.' The extension of the same construction to 'had rather' is due to analogy. Naturally 'I had,' 'we had,' etc., were contracted to 'I'd,' 'we'd,' etc., in these phrases (as elsewhere), and many persons suppose that 'I had' in the expressions just quoted is a mistaken expansion of 'I'd' (the contraction of 'I would'). Such a notion is not strange, since this use of 'had' is confined to so small a number of phrases. The result has been a determined attempt to stigmatize the idiom as an error, and to substitute 'I would rather,' 'I would better,' etc., for it. The idiom, however, is perfectly established, has been in use for centuries, and is habitually employed by the best writers. In some cases the substitution of 'I



TWIN FALLS, YOHO VALLEY, N. W. T.
Photo by William Notman & Son, Montreal, Canada.

would ' results in downright error. Thus, ' I would better go ' is positively ungrammatical.

" In the case of idioms like ' I had better,' one frequently hears the objection that ' had ' will not parse. As a matter of fact, it will parse, easily enough, if one knows how to parse it. But the objection would have no validity even if the phrases were grammatically inexplicable. The grammarian has no business to object to an established idiom, for idioms are superior to paradigms and analytical diagrams. Grammar was made (pretty imperfectly) from language, not language from grammar."

The preceding quotation may seem rather long to a reader who supposes that the writer is trying to say new things, and some critics have assumed that the writer posed as doing so; but it is well to say one thing new to such persons, namely that the intention is simply to try to be helpful, whether that may best be done by original expression or quotation. The phrases under comment have suffered more than almost any others in the perversion noted, and it is worth while to make the effort toward restoration. Some people are so foolish as to express surprise that any one should continue to use the correct expressions " had better " and " had rather," when the fact is that " would better " and " would rather " are absolutely incorrect. These wrong notions seem to gain ground, for some inscrutable reason, much more quickly than the real facts do. For instance, since some pedantic logician, who did not stop to trace the true origin of the term, announced his opinion that " Welsh rabbit " is nonsensical, and must be a mistake for " Welsh rarebit," the real absurdity has been widely adopted. Some people now think " rarebit " is the name, and that " rabbit " is merely an ignorant or careless pronunciation, though the dish actually is a Welsh rabbit, not a rarebit.

Sherwin Cody says, in his book on " Grammar and Punctuation," that some writers even deny that the subjunctive mood exists at all in the English language. The present writer is sure that the subjunctive does exist and always will exist, though it is not as much used as it once was.

Probably one of the greatest difficulties in connection with this subject is lack of understanding of what the subjunctive mood is. It is just what Goold Brown calls it, " that form of the verb which represents the being, action, or passion as conditional, doubtful, and contingent." Brown says in his observations that " the subjunctive mood is so called because it is always subjoined to another verb. It usually denotes some doubtful contingency, or some supposition contrary to fact." After some citations, too long to quote here, he says of a long sentence given as " corrected " by Lord Kames: " Now, is this good English or not? One might cite about half of our grammarians in favor of this reading, and the other half against it; with Murray, the most noted of all, first on one side and then on the other."

This article was begun with the intention of giving a number of examples of present use of the subjunctive mood, sufficient to show when it should be used and when it should not; but the space has been used without doing so, and it must be deferred. It is worth while for any one to study the subject, and it is hoped that this article may induce some readers to do so.

(To be continued.)

Written for The Inland Printer.

THE USE OF TINTS.

BY JOHN MILLS.

IT is surprising that more job compositors do not make use of the tint in their two and three color work. Viewed from the standpoint of effective display, the tint underneath a line tends wonderfully to emphasize it, while from an artistic standpoint it lends a decided assistance to the general appearance of the page.

The use of the tint would also help to eliminate some of the blotches which we frequently see passing under the name of cover-designs — caused largely by working three or four colors of ink on a type arrangement which would look infinitely better in two colors and a tint.

For example: I received the other day the copy for a catalogue cover, 5 inches by 7 inches, to be printed in three colors of ink. It was for



a sleigh catalogue, and all the customer wished on the cover was a small cut of a sleigh with his surname and the name of the town where his offices and factory were located; as for instance, " McPherson, Trenton." And yet he wished three colors of ink used. The job was treated thus: A double-rule border around the outside was printed in red, the sleigh cut, the lines, " McPher-

son " and " Trenton " underneath in bronze-blue, both lines inside a two-point rule in red, while inside the two panels thus formed and underneath the wording was a tint in white. The job was printed on an olive-green stock, and the combination was, to my mind, a most effective one. Had a three-color scheme been used without a tint the result would, I think, have been a loss of beauty in a confusion of colors.

Possibly one reason for the limited use of tints is the idea that it is necessary to go to the expense and delay of getting the tint plate to make a tint each time you need one. Such is by no means the case. No more effective tint can be made than by the use of ordinary one and two point rule set solid — the thickness and face of the rule depending on the nature of the job, and whether for inside or cover use. As every print-shop has a supply of the various kinds of rule, tints of every size and description can readily be made by the ingenious compositor with little delay or expense.

Written for THE INLAND PRINTER.

SPECIALTY PRINTING.

BY GEORGE SHERMAN.

NO. II.— PRINTING ON WOOD.

LIKE many other branches of the printing business which are now devoted to some one great specialty, the wood-printing industry had its beginning in the ordinary letterpress shop. A continual demand for greater production gave rise to the need of improved machinery and advanced methods, that large orders might be filled adequately and with facility.

Brass and rubber types, steel plates and multi-color wood-printing presses, entirely automatic, soon began to take the place of the metal type of the composing-room and the improvised methods of the pressroom.

These improved machines, materials and methods gave birth to a great new industry — wood printing. This specialty has become widely separated from its parent industry, commercial printing, during the past decade, and to-day there are but few printers who have any conception of the present methods employed in wood printing or of the magnitude of the business.

The subject of brass type, its manufacture and its use in the printing of wooden boxes and other hard materials, and a brief description of machines and methods employed by the specialist are interesting within themselves. To learn how to accomplish satisfactory results in occasional jobs of this kind with the materials available in the commercial printing-office will be of profit also.

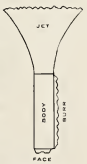


FIG. 1.

The printing of large orders of wooden boxes by the letterpress process, without electrotypes or brass plates, was made possible through the introduction of brass type. For this reason a brief introductory, descriptive of brass type and its manufacture, will be of interest in connection with the subject of wood printing.

The first brass typefoundry was started in London, England, and the Missouri Brass Type Foundry, St. Louis, was the first foundry to make brass type in America. Its product was put on the market in the latter eighties.

The original purpose was to make a type that would stand the heat and pressure required in gold-leaf work, and no effort was made to introduce it into other lines. The range of sizes and the number of faces available were limited to the requirements of the period. But brass type was soon demanded by the wooden-box printer, the badgemaker, bag and fabric makers, tip printers, and for many other purposes where ordinary metal type is not durable enough. The founder was quick to meet the demand, and in a brass-type catalogue of to-day you will find such faces

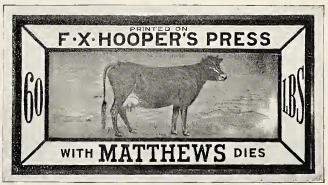


FIG. 2.

as Woodward, De Vinne, Gothic, Latin Antique, Caslon Old Style, Caslon Text, black-letter and scripts; from six-point to eighty-four-point. All borders and bands made by metal typefounders are made in brass also.

The process of manufacture is very slow, compared with the methods used in a metal typefoundry, where type is produced by automatic casting machinery. It requires from 550° to 575° of heat to put type metal in proper condition for automatic casting. This temperature can be produced with a gas flame. The metal used in making brass type is almost equal to annealed steel in hardness and it requires a temperature of about 2,500° to bring it to the casting point. This intense heat is generated in a coke furnace and the casting must necessarily be done by hand.

The matrices are the same as those used by metal typefounders and the molds are made of

steel. The mold is taken in the left hand and the metal is poured into it and on the matrix from a ladle with the right hand. The matrix is held secure in the mold by a spring, matrix facing upward.

The type comes from the mold, shaped as shown in Fig. 1. The jet must be sawed off and, owing to its irregular shape, each letter must be handled separately, a necessarily slow process. The burr or roughness on the body is filed off and the finishing is done by hand. Every letter must be of correct width in body and set. Each letter is burnished on a soft stone, which reveals any imperfection in the face. They are now made type-high and nicked. All modern brass type is made on the point and lining systems. This tedious process of manufacture is the only thing that prohibits the use of brass type in commercial printing, even though it possesses great durability, a desirable feature in type for any purpose.

Between paper printing and wood printing there is a wide difference. In wood printing, the variations of stock must be taken into consideration, as it is almost impossible, in fact, we might say with truth entirely impossible, to get wood of such a uniform thickness that there will be no variation. Machines to do wood printing must be constructed to take care of a certain amount of the variation in the stock, as this is certain to

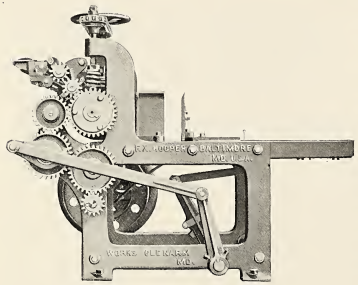


Fig. 3.

occur. Three-color process printing requires a certain time to allow each color to dry before the next color is printed. Then, too, in printing on wood, a certain amount of dust will cling to the plates, notwithstanding the fact that there is a device on the machine to clean the stock. This fills in plates which are of an extremely fine mesh and necessitates frequent washing up. All these drawbacks make process printing on wood a difficult and expensive piece of work.

By the use of the special presses built for this work, on which brass dies are used, any design can be reproduced, if cut in relief with well-defined lines. This class of printing has replaced, to a certain extent, the use of the paper label on boxes, and insures a much more lasting advertisement with an equally pleasing appearance.

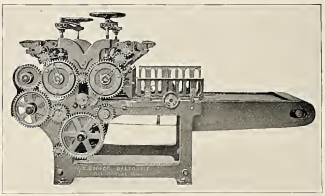


Fig. 4.

Fig. 2 is a reproduction of a wooden box printed with a three-color illustration, and the work is equal to the best now being done on paper. In the last ten years this class of printing has been adopted by many of the leading packers throughout this country, as they find printing directly on the wood a much more lasting and equally attractive method of advertising. When F. X. Hooper, of Glenarm, Maryland, originally invented the multicolor wood-printing press, some eighteen years ago, he did not foresee such development in this branch as has occurred in the past ten years.

All multicolor wood-printing machines are rotary, and have automatic feed; their speed is therefore unlimited, as the press will turn out the work as fast as an operator can pile the boards on the bed of the machine. The bottom board of the pile is fed to the machine by the feed mechanism, and delivered from the machine printed in two or three colors, as the case may be. The next board of the pile drops into position and is likewise carried into the machine and printed. A speed anywhere from twenty-five hundred to five thousand or more per hour can be maintained, according to the activity of the operator of the press.

Plates for this work are made of brass, curved to fit the cylinders of the machine.

When brass type is used, the lines are set and justified in a stick in the usual way. The letters are then aligned in curved grooves, both being curved to the cylinder.

The fountain and roller motions of these machines are very simple and they are susceptible of the finest adjustment. The fountains are undercut and are the same as those used in the most approved letterpress machines. They can

be regulated to any desired flow of ink. The composition rollers are not driven by gearing, but by the contact of the distributors, the surface of which always runs the same speed as the form. There is a self-adjusting stop gate in front of the cylinders that prevents the feeding of more than one board at the same time; to the back of this gate a brush is attached to clean the stock before it receives the impression. The impression on these machines is given directly over the center of the journals of the cylinders. The impression screws are supplied with steel compression springs that compress only in case of unevenness of material.

Fig. 3 is a press designed especially for cigar-box printing. With a single plate, four thousand impressions per hour can be printed with ease, and by using two plates on the cylinder at the same time, the capacity of the press may be doubled. It will print materials ranging from one-sixteenth to one inch in thickness and will take any board up to 12 by 24 inches in size.

Fig. 4 is a machine intended for printing on wood in two colors at one impression. A special machine for three-color work is shown in Fig. 5. This press produces absolutely accurate register of colors and the perfect adjustment of the impression attained in this machine makes it possible to produce directly on wood many label designs heretofore exclusively printed on paper.

Printing on wood is frequently done on platen presses. The platen on the Colt's Armory type of press is thrown back with the device located back of the throw-off. On Gordon presses the throw-off is tied back.

The manufacturers of the Colt's Armory have provided special gauges for book-cover or wood printing. Very rapid running is out of the question on account of the difficulties encountered in feeding and taking off the boards.

Charles M. Saxon, a Chicago pressman, has devised the following simple and efficient method for printing boards and heavy materials on platen presses: A metal plate one-half inch in thickness is fastened to the platen with four screws. This plate is of the same dimensions as the platen, and the screws and holes are placed in the four corners, just off the impression. The impression is readjusted so that the surface of the half-inch plate presents the same height from bed to paper as before plate was attached. The press is now immediately available for commercial printing. In printing wood or other heavy materials this plate is removed. Thus, one-half inch is deducted from the impression at a moment's notice, without readjusting the press.

Rubber-type manufacturers have done much to facilitate printing on heavy materials. Of late years the printer is confronted with many difficult problems in printing. One of these is printing on irregular surfaces, such as ribbed palm-leaf fans, rough and "humpy" materials, and to these rubber type is peculiarly adapted. Heretofore, in printing fans, it was necessary to make the impression from foundry type on a label which was glued on afterward. The advantage of rubber type for this work lies in the fact that the face of the letter adapts itself readily to any irregularities of the printing surface.

A word, in closing, concerning the magnitude of the wood-printing industry. One large Chicago house employs several hundred men in its box-making department and planing mill alone, and it requires twenty men to operate its wood-

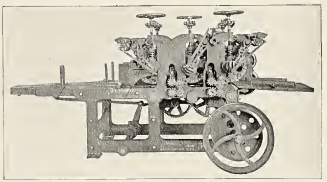


Fig. 5.

printing machinery during the busy season. A single order for one of the large packing-houses often calls for a half million boxes, printed on five sides, and several million feet of lumber are required to fill such an order.

(To be continued.)

LET IT GO AT THAT.

The heavy villain of the barn-storming aggregation stalked into the workshop of the village editor.

"What did you mean by referring to me as a 'misfit' in your write-up of the performance last night?" he roared.

"I meant," answered the local molder of opinion, "that you were entirely too great for the company you were with."

And the heavy villain, being a stranger to the ways of village editors, believed him.— *Chicago News.*

"Excelsior" is evidently the motto of the publishers of The Inland Printer, for each successive volume shows an improvement upon its predecessor. Scarcely a number is issued but what either an employer or employee can gather points of interest from its pages, the former in learning new business methods, the latter obtaining new ideas connected with the printer's art. A year's subscription is not money wasted by any means. Address the publishers at Chicago, or let your newsman supply you with it.— *The Union Leaflet, Philadelphia, Pennsylvania.*

The prices of printed products continue to go down in Germany.

Written for THE INLAND PRINTER.

THE INFLUENCE OF BRADLEYISM.

BY R. C. MALLETTE.

WITH the possible exception of a statement, or maybe an occasional letterhead, scarcely anything comes into the office of the small shop doing a general line of printing that is so difficult of proper display as a business card. And there is scarcely anything of equal value in dollars and cents which will give the printer and his customer so great a degree of satisfaction if properly done, or cause so large proportion of dissatisfaction if improperly done, or done not in accordance with wishes of those buying or supervising the product.

In the April number of the *American Chap-Book,* Will Bradley writes entertainingly of the business card and supplements it by his usual pages of examples. It were doubtless presumptuous in me to say aught that would seem to take issue with the preaching and the practice of Mr. Bradley, hence the hesitancy with which I approach the subject.

Mr. Bradley says: "In the handling of type, as in any other line of work, the effort in order to win success must be backed by a definite and clearly defined purpose. To proceed haphazard and trust entirely to luck usually means absolute failure. A type should never be taken from a case and put into the stick without a positive idea as to the exact result desired and to be acquired, for experiment is not the purpose of business. . . . . If the personal tastes, sympathy and training of the proprietor of a printing business are most in accord with routine work; if such a man is in the habit of figuring all work on a time basis, with no perception of the value of the thought or idea which sometimes removes a piece of type arrangement from the commonplace and makes it distinctive, then it is obvious that in such an office the work so removed must be unprofitable. On the other side, the man who is accustomed to putting thought into his work, with the feeling that the work is merely a vehicle for carrying the thought, and that the thought is what he sells, would get sadly mixed in estimating on the routine.

"The average printing business and practically every small office is compelled to handle a variety of work and finds it hard to specialize. In such offices, wherever possible, the work should be divided and put into the hands of individual workmen whose sympathy and personal tastes equip them to handle it successfully, thus largely eliminating the element of guesswork. Above all, the proprietor should bring himself to realize that ideas are valuable, and that, the market never lacking a demand, these ideas should be sold at a figure far exceeding that of the routine and conventional. In other words, just the moment a merchant demands a type arrangement containing an element of newness, just that moment he should be demanded to pay the additional figure that such an arrangement is worth; this, with equal truth, whether the newness be the result of uncommon arrangement or of the use of uncommon type. A piece of furniture, suit of clothes, or any article of merchandise made in duplicate, and sold from stock, brings a fixed price. The moment one demands something special the price is increased in accordance. This line should just as clearly be drawn in printing, and can be so drawn inasmuch as the demand for something special and distinctive far exceeds the supply.

"Before the value of advertising and its importance in business building was so widely recognized, the shaping of style in printing and its general trend lay almost entirely in the hands of the printer. To-day his voice is scarcely heard above a whisper; the business to be served both dictates and points the way. Many business houses have installed private plants; many purchase special type to be used by the printer solely on their own work; others designate the type and control the arrangement. Under this condition the printer may either remain passive, and go but as goes the current, or he may become active and, while still following the natural flow of the stream, yet possess force enough to stand at the helm and shape his own course in that stream."

And then turning from abstract to concrete, Mr. Bradley presents page after page of business cards, ranging from the conventional long-line-short-line to the color effect and striking display so characteristic of his work. Of these he says:

"Examples on the following pages show a variety in type arrangement for such business cards in the smaller town where all business men are known and where business is keenly competitive. The demand made upon a printer in such a town would ordinarily be shown in the examples designated A. If, however, the customer demands something different or the printer wishes to do something different, this may be obtained either by the substitution of a different type-face from that commonly used, or used by a competitor, or by a varied type arrangement."

Then follow the examples which Mr. Bradley marks A, a dozen cards in which the same matter is set forth on cards of the same size, and, as for instance in regard to type-face, arranged in practically the same form. The criticism I would make applies to all these, but would not of course apply to the others which bear more closely the impress of Mr. Bradley's personality. That criti-

cism is this: Without exception, prominence has been given a line setting forth the occupation of the man whose card is shown, or the line of goods he carries. I think that this is a faulty conception of the true proportion and the true value of the parts of such a card. Mr. Bradley says that these cards are such as might be required in an average small or comparatively small town, where all merchants are known and where business is keenly competitive. Now, for that very reason, it does not so much matter whether John Smith carries boots and shoes, or whether John Smith carries groceries and meats, or whether John Smith hides himself behind that obvious and all-embracing term "general merchandise." Most important, and hence most deserving of typic prominence, is the fact that *John Smith* is doing business. To the average suburbanite or ruralist the individuality of the man of whom he buys appeals strongly. Hence on a card of this description, I think that chief prominence should be given John Smith. That should be the main line, the one which first catches the eye and makes deepest impression on the mind. Then should follow what Ed S. Ralph, of Springfield, used to call comprehensively a line secondarily prominent yet properly subordinated, descriptive of the goods handled by John Smith. These two, with the addition of the name of the town and perhaps the street address, form all that is necessary for the average business card. And speaking generally, I think that the name of John Smith should be set in, say, twelve-point, with the name of his goods in ten-point and the rest of the matter in six or eight point. Simply by way of illustration, I have taken Mr. Bradley's examples and have reset them in accordance with the principles outlined above, showing them in contrast with Mr. Bradley's card in the *Chap-Book*.

Here are two cards setting forth the fact that Frank Burbank, of Gorham, New Hampshire, is a dealer in hardware, builders' supplies, etc. Each of these cards is more harmonious and presents a more pleasing outline than the majority of cards produced in the average small printing-office. But in the light of Mr. Bradley's remarks, it does not seem to me that either does full justice to the merits of the occasion. Gorham is a town of a few thousand inhabitants, nestling at the foot of Mount Washington, and known as "The Gateway to the White Mountains." There are few stores in the place, and Burbank is known personally to almost every one of the inhabitants of the village and town and to a great majority of those who come in from the surrounding hamlets. In their minds Burbank's name is intimately associated with the hardware business, but yet is not in the sequence of hardware — Burbank; rather, Burbank—hardware. Burbank, therefore, should be accorded place of honor and the display should be so planned as to make that the principal line. Again, almost every one likely to receive cards of this description will know that Burbank not only handles hardware, but that his store is in Gorham; hence, the name of the town should be very much smaller than either the name of the



FROM THE APRIL CHAP-BOOK.

man or the name of his goods. The second sample seems to me to give better relative proportion of this fact, although I think the word hardware is accorded quite too much prominence.

And I think the same statement will hold good in cases where the card is to be used as an introduction or reminder. When Mr. Burbank travels down to Boston to buy his goods, the thing that will be of most importance to the wholesaler is, first, the identity of the man presenting the card; second, the line of goods he is likely to buy; and, third, the place whence he comes. All of these questions may be answered more easily by display such as I have indicated than by Mr. Bradley's examples. And thus it seems to me that the reset card is, as compared with the original, of equally good typographic display, more reasonable, and more logical, and that it sets forth more clearly the real matter at issue.

Yet, of course, this is but my own opinion. And I agree most heartily with Mr. Bradley when he says: "There has been no one way set aside to do everything. No one printer can please all customers. While one man may have but one idea, many men may have many ideas. This is equally true both of the printers and their customers, but with this distinction in the matter of effect: the customer being the buyer is in position to dictate. It is therefore incumbent upon the printer to weigh his ideas carefully and find in just what proportion they are matter merely of personal opinion or possessed of marked value. In other words, there is little profit to come save through progress, and it is not what one did yesterday or is going to do to-morrow that counts, it is what one is doing to-day — which to be of real worth must profit by the lessons of all the yesterdays crystallized by a thought of the possibilities and demands of the to-morrows.

In Mr. Bradley's own best work, the work that has given him a distinctive niche in the Temple of Fame, there are but few instances in which there is found subordination of individual or firm names to the line descriptive of the business engaged in. And if this is so, there is equal reason for holding that the principles which guide in the one should guide in the other.

And the criticism I have expressed in nowise applies to the examples in the "Golden Book of Business" and the "Green Book of Spring," issued by the American Type Founders Company, and bearing on every leaf the hall-marks of Mr. Bradley's creative genius.



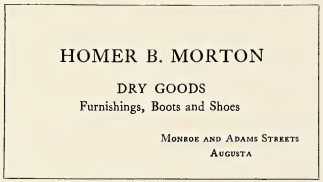
FROM THE APRIL CHAP-BOOK.



FROM THE APRIL CHAP-BOOK.

There is a tendency on the part of many compositors to make too prominent the name of the town as appended to the business card or an advertisement in a magazine of a purely local circulation or an advertising program. In the latter instance it frequently happens that the name of the town as appearing in the first proof is second in size only to the name of the firm or description of the business. Such display is not in good taste under any circumstances. It is especially *outré* when used on printed matter whose distribution is likely to be bounded by the territorial limits of the town in which this business enterprise is located. In such cases it is unnecessary to add the State. It is necessary only to indicate the town or city in small type; and in cases of large or well-known firms, it is even better to omit this. On a business card, of course, city and State should appear, but they should not be at all prominent, not so prominent as on many of these cards of Mr. Bradley's.

It has been said of these samples of modernity in typographic arrangement for which Mr. Bradley stands proud sponsor, that they were not feasible and were not profitable. I think not so; they are entirely feasible, and within the past few months Mr. Bradley has shown in numberless ways how rarely beautiful results can be obtained with small expenditure of time and material through the use of skill and originality in combining stock borders and rules and ornaments. It is acknowledged that the merit of these is in the ability so to combine these stock borders and rules and ornaments as to produce results that shall be striking and beautiful and true, and artistic in design and coloring, and also shall do no violence to ideas of those whose voice and influence is for conservatism over against radicalism.



RESET SPECIMEN.



RESET SPECIMEN.

And, as quoted above, Mr. Bradley holds firmly to the belief, which indeed can not be too strongly set forth, that there should always be a reasonable charge for the skill and the knowledge and the acumen necessary to so combine the materials of the print-shop as to produce uncommon and yet desirable effects. He says: "In other words, just the moment a merchant demands type arrangement containing an element of uncommonness, just that moment the printer should demand pay for it." I doubt not that every employer or printer will heartily agree with me in this. And I doubt not that many will immediately add:

"But you can't do it; everybody is looking for something cheap these days."

Not so. It is mere cheapness in dollars and cents that is sought by so many of the men in trade and profession, because of the fact that so much of the work of various print-shops at varying prices is practically on the same level of mediocrity. This being so, the purchaser feels that if he can save a percentage of the cost of printing, which seems to him about the same thing whether produced by one or another of a given half-dozen shops, he is so much to the good. But when he is shown that by paying a little more money he can acquire something distinctive, pleasing, striking, he will be in most cases willing to pay this slight addition. It is this slight addition for which Mr. Bradley pleads and to which every printer is entitled who is capable of putting forth work that merits it.

In his writings and examples in the *Chap-Book* series Mr. Bradley has done a deal of good. His teachings are both theoretical and practical, and have in addition the positive merit of suggestiveness. And the man who will most freely and fully profit by them is he who will assimilate the principles upon which the Bradley style is founded, and without servilely following will make use of them in his own work to the betterment of the average product of his shop and the increasing satisfaction of his customers and the steady uplift of his bank balance.

IMAGINARY SECRETS.

It is wonderful to what lengths in the way of fiction the imagination of foreign editors about things in the United States sometimes go, of which the following amazing information relative to the way American paper money is made, recently published in the *Neue Tagblatt*, of Stuttgart, is a fair sample. According to this authority, the ink with which our money is printed is the secret of one man, who received it from his father on his deathbed on condition that he shall not communicate this secret process to any one except his offspring or next of kin. The United States Government is absolutely dependent on this ink in the making of its money, because it is the principal safeguard against counterfeiting, and pays the possessor of this secret $50,000 annually for the fourteen days' work which it takes him to prepare the mixture, the materials and labor being furnished by the Government. Only this much is known about the composition of this indispensable ink, that charcoal and Rhine wine are two of the substances used. The paper used for the Bank of England notes is another wonderful secret, manufactured by a papermaker of Laverstoke, who draws a fabulous sum annually from the English Government.

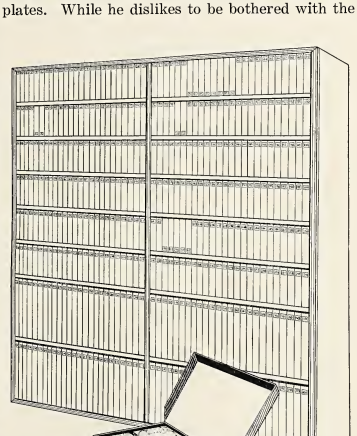
THE international exhibition of the graphic arts at Mailand, Italy, next year will be divided into two sections. The one will contain the usual articles exhibited, such as machinery, furniture and tools. The second will be a complete work-shop of the printing industry, where visitors can see the work performed by skilled operatives upon all the different machines and by all the different methods.

Written for THE INLAND PRINTER.

CARING FOR ELECTROS AND ENGRAVINGS.

BY ART. B. RICE.

OF all problems that confront the medium-sized printing-office there is probably none that is more important than caring for electros and engravings, yet a large number of printers neglect to provide a suitable receptacle for them. Hence the oft-repeated complaints of customers that plates are lost or damaged. The only reason, aside from carelessness, that can be assigned for this state of affairs is that it costs money to provide proper care for cuts and there is no way of getting money in return — it is like paying for a dead horse. Yet you seldom hear of a printer who makes a practice of returning plates to their owners. If they are required to do so, it is sometimes done with bad grace. The printer reckons that the next job will go to the fellow that has the plates. While he dislikes to be bothered with the



PRINTERS' CUT CABINET.

care of the plates, he also dislikes to give them up, unless, like some wise persons of whom we know, he has provided a convenient and inexpensive method for keeping them in good order.

The accompanying illustration shows a filing contrivance for this purpose that was devised by Mr. A. B. Coombs. I must say of Mr. Coombs that he has one of the neatest of small shops to

be found anywhere, and it was his purpose to have things neat as well as convenient that caused him to adopt this system. When I first saw it I thought it was the best to be had at any price; I have not changed my mind about it, but when speaking of it to Mr. Flinn, of THE INLAND PRINTER, he showed me the system used in that office. I then learned that the system used in that office was one to be proud of and that the method of indexing was superior to the Coombs method. I will tell of both indexing schemes, but will say nothing further of THE INLAND PRINTER system except that it is made up of sectional units, constructed of polished oak, substantially made and capable of expansion, and of course is in keeping with the other fine furnishings to be found in that establishment.

The Coombs device is made of plain shelving nicely painted and filled with small cabinets. These are made by a paper-box manufacturer, of heavy strawboard (No. 30) and covered with black cambric; they have a hinge joint at the back to prevent them from gaping open when placed on the shelf, and are numbered with small gummed labels such as may be found in any stationery store. These cabinets cost about 5 cents each, and when completed and placed on the shelves give the appearance of a library filled with books. They are made in two sizes, 6 by 9 and 9 by 12, one inch deep. Any other size could be used if desirable.

When cuts are received they are numbered with steel stencils, the number corresponding with the cabinet in which they are to be placed. The cabinet is then placed on the shelf with the number inverted, and is left so until it is filled. The cuts are then taken out and proved up on a sheet of paper punched to fit a binder and paged to correspond with the cabinet number. A duplicate is made and placed inside the cabinet, which will show what cuts belong there in case any are missing. On the file sheet, across the face of the cut or under it, is written the name of the owner and date received; also whether it is an original half-tone, zinc or woodcut, or an electrotype.

When cuts are received from firms who are likely to have a great many, it is advisable to leave several cabinets empty for future use, so that all of them can be kept together. In case of transient trade, it is well to use the cabinets near the end, so that changes will not cause much inconvenience or will not disarrange the system.

At the front of the binder there is placed an index ruled and tabbed alphabetically, showing the name and address of the customer, with several blank squares in which the number of the cabinets containing the cuts may be written and corresponding with the number of the proofsheet in the binder.

If you desire to locate a cut belonging to a customer you can readily find the name in the index. The numbers following give page number of proofs, which can be turned to. When the desired cut is located, it may be found in the cabinet of the same number. If the cut has been taken from the shop, the record is made on the proof and will be found easily. When a cut is taken from a cabinet the number is inverted, showing that it is not full or that it needs attention. When the cut is replaced it is turned right side up.

It will readily be seen that this system of keeping cuts is very compact, making it desirable for city offices where space means money. A few years ago the writer was familiar with the system used by a large Eastern concern, which required all of one man's time to look after it. It was very complete; most of the plates were stock illustrations. There was a stand built to hold several large scrap-books, each of which was used for cuts of a particular class. The index in the front gave a general list of the contents, with page numbers showing where illustrations on certain subjects could be found. Turning to the page, the picture with full description was disclosed; also a number that told where the cut had been deposited. A small blank form was filled out, giving the cut number, for what use it was wanted, and the signature of the person taking it. This slip was placed in the drawer in place of the cut and remained there until it was returned, the person taking it being responsible in the meantime. This system was a good one, but like others used in large shops could not well be adapted to a small shop. The simplicity of the Coombs method, together with its small cost, makes it desirable for the small shop and is yet suited for the larger ones, if the small tracer form before described is used in connection with it, so that cuts can not be mislaid or lost without anything to show who is responsible.

THE INLAND PRINTER method of indexing can also be readily adapted and will simplify that part of the system considerably. An ordinary set of correspondence files is used. When a cut is received a proof is taken on a sheet of paper. The cut is numbered to show where it is to be kept; the number is marked on the proof to correspond. Other matter, such as when received, number of duplicates and final disposal, is entered up on a little blank form that is stamped on the proof sheet. The proof is filed under the proper letter in the files already mentioned and can easily be located at any time if the owner's name is known.

Your journal is all right. I don't see how any one could be a good printer without it.— *B. Ray Franklin, Fulton, Missouri.*

Written for The Inland Printer.

LETTERING FOR PRINTERS.*

BY THOMAS WOOD STEVENS.

NO. IV.— ITALICS.

FOR all practical purposes, the italic letter may be said to originate with the scribes and literary men of the Italian Renaissance. With the awakening of literary feelings came the need for a more rapid medium; when only prayers and chronicles were to be copied, the old letter would serve, but the men of the Renaissance burned with a desire for expression, and demanded a style of writing that could be used before the inspiration cooled. But the patrons were also to be considered; a creditable poem gained much from being clearly and gracefully written out. The times required that the work of scholars be done in a beautiful manner; there is ground for the legend that the earliest italic types were cut directly from the handwriting of Petrarch.

From the fine chirography that coexisted with the most skilful vertical lettering, it was not difficult to cut and cast italic types for book printing. They suited the popular demand, for a familiar form is always legible. Some difficulties arose from the juxtaposition of certain letters, and these were surmounted in part by making the letter more like the plain roman slanted, and in part by the casting of extra characters, diphthongs and tied letters. But at its best, even when many beautiful editions were being produced with it, the old italic type was far from perfect in fit and spacing.

By an examination of some of the fifteenth century books, those of the Aldi and the Elzevirs, for instance, one can observe the italic in its original place — one of the most informal and graceful page media ever designed. The use of the slanted letter as a means of emphasis in a page of romans came later, and seems to mark the loss of its separate character and its subordination to the vertical letter; at the same time it carries the italic still farther from its pristine relation to the writing hand. The recent development of typesetting machines that do not allow of the simultaneous composition of italic and roman, has almost put an end to the usage, which was never really necessary in ordinary work, and could scarcely be looked upon as artistic.

The invention of the typewriter has, to a large extent, done away with the practice of beautiful court hands and engrossing script, while the writing of the engravers has become too conventional for any artistic interest. While penmanship is doubtless more rich in individual character than ever, beauty has passed from its fashion. So, in dealing with the italic letter, which stands midway between the writing and roman type, we draw inspiration from both sides; but from the side of chirography we find the most material in the writing of the past, before grace with the pen became unfashionable.

EXECUTION OF ITALICS.

The actual work of drawing italics will prove easy to any one who has attained a fair mastery



Fig. 17.— formal italics.

of the vertical form. In ruling up, it will be necessary, where any considerable number of letters is to be done, to draw a series of slant lines over the page, in order to avoid variations in the angle. These lines should be perfectly parallel, but may be at any interval. The most convenient way to draw them is to determine the angle to be used, and then set the paper on the drawing board obliquely, so that the T-square will fit the angle; when the slant lines have been ruled, the paper is reset in a vertical position.

There is no exact or authoritative angle of slope; in extreme forms the angle becomes as great as twenty-five or even thirty degrees from the vertical. From twelve to twenty degrees may be considered the normal range. To determine

* Copyright, 1905, by The Inland Printer Company.

the slope desired for a particular piece of work, pencil a word or two, and judge by the appearance before ruling up the page.

In estimating the space required by a given copy, it is safe to assume that the italic will take a little less than the roman; this does not apply to very narrow measures, however, as the italic loses something of its linear dimension on account of its slant.

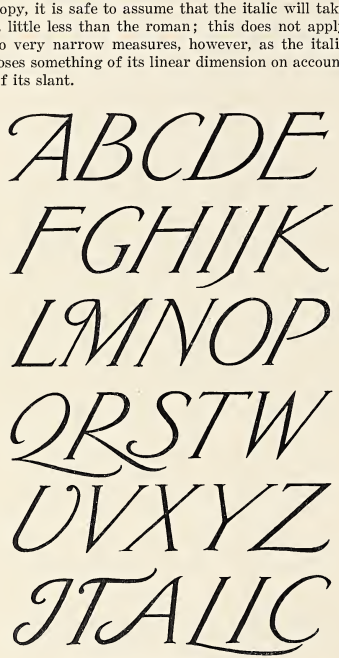


Fig. 18.— ITALICS WITH EXTREME SLANT.

In character, the italic is affected by all the means employed to vary the roman; also by the degree of slant, and by the number of hand-writing characteristics, turned-up serifs and the like. At its most formal, it is simply the roman letter slanted. But where any individuality is desired, it leans toward the script; when in doubt, write.

ITALIC IN USE.

For work that suggests a casual style of execution, italic is usually well suited. While not so legible at long range as roman, it has an effect of emphasis combined with elegance not easily obtained in any other way. In the form of a nearly vertical script-italic, drawn up in panels, a quaint dignity appears in it; by a greater slant and some judicious flourishing of the capitals, one gets the rich but somewhat elaborate style of the older French designers.

Another prevalent manner of using the italic is in connection with the roman, following the Georgian or Colonial fashion. In this style the italic is somewhat flourished, and is usually reserved for connectives and unimportant words, the upper-case romans serving for the greatest emphasis and "display." By filling a solid page or panel with upper and lower case roman and italic, picked out with flourishes, and salted with tied letters, open spaces and florets, the greatest freedom and variety are made evident. The result is sometimes unfortunately confusing, the sense of artistic consistence that is so essential to harmony being absent. The designer is seldom unable to produce abundant historical precedent, however, as the style of this school in the Georgian period was loose enough to justify almost any possible invention.

It is readily possible, in work of this kind, to keep the result well within bounds. Where used in combination with many italics, the roman



Fig. 19.— HEADING, COLONIAL.
Drawn by Laurence J. Herndon.

should be varied somewhat; the round letters, for instance, should be accented like the italics.

The use of letters in keeping with the period — delicate romans with long, sharp serifs — and the rejection of ornaments that do not serve any real purpose, together with a sober effort to harmonize the materials employed, will frequently result in pages both fanciful and pleasant.

(To be continued.)

GOOD MOTTO FOR THEM.

"We've got a good motto for our paper," remarked Kidder.

"What is it?" asked his acquaintance.

"'What we have we hold.'"

"Oh, I see; referring to your circulation. By the way, I didn't know you were a publisher."

"We're not; we manufacture fly-paper."— *Philadelphia Press.*

CANADA imported from Germany, during the fiscal year 1903-04, the following articles: Pencils, $30,427; books, and printed matter, $126,600; paper and paper products, $85,590; drugs, dyes and chemicals, $411,018; rags, $34,528.

Written for THE INLAND PRINTER.

UNIFORMITY IN DATES.

BY R. C. MALLEYE.

ALMOST every person having occasion to indicate day, month and year by use of Arabic figures only would express July 4, 1905, after this fashion: 7-4-05. The custom is so universal that there is likely to be comparatively little danger of a misunderstanding, but in the absence of knowledge or definite information to the contrary, who is to say whether this should be read seventh month, fourth day; that is to say, July 4th; or whether this should be read seventh day of the fourth month, which, of course, will be April 7th. This inability to distinguish between dates thus written is generally overlooked. It was set forth by Mr. R. Coupland Harding in THE INLAND PRINTER some years ago, and his appeal at that time was for a method of indicating both day and month in some manner which should be entirely beyond doubt. This might be done by putting the day of the month first; thus our national natal day would appear 4-7-05. This would also indicate the day of good resolutions as 1-1-05, and the date one year hence lacking one day as 31-12-05. This would be entirely satisfactory were it not for the fact that it would be impossible to bring about at once the change from the present to the desired method, and in the transition endless confusion would be caused.

It might be claimed also that this will not be a reasonable proceeding inasmuch as every one writes July 4 and not 4 July. But the "Encyclopedia Americana," recently issued by the *Scientific American*, under the direct editorial supervision of Frederick Converse Beach, and which quotes as its title to superiority, both accuracy, comprehensiveness and attractiveness of presentation, and definiteness, to which is added recency of information, writes all its days after this fashion (4 July 1905), and the plan is followed in some other works of reference, and in scientific and analytic writings. True, it may not come immediately into general use; but whether so or not, it has a certain felicity of expression in that the two groups of figures, one indicating day of the month, the other year of our Lord, are sufficiently separated and made distinctive without the interpolation of a comma. And I doubt not that many a writer has wished for courage or independence to write his dates July 4 1905, eliminating the comma entirely. It has also, I think, the merit of dignity and proportion in addition to the elision of the comma.

Further variance is given the customary form by the plan adopted by a few writers of dropping the comma and adding the "th" after the day of the month, thus: July 4th 1905. The Chicago Society of Proofreaders wisely decided, some time ago, that where the year followed the day of the month it was unnecessary and cumbersome to add "th." This lead has been very generally followed, and very few writers making pretense to correctness in detail now depart from this rule. But with the elision of punctuation, the insertion of the "th" would seem reasonable, and would also seem to do away with the pause between the month and year indicated by the comma, but scarcely ever noticed in writing or speaking.

And many of the bulletins issued by the Government, particularly those referring to the postal service, when changes, additions or discontinuances go into effect, are indicated at the bottom of each such notice in this wise: 4 july 05.

But there is still another form of indicating day, month and year without possibility of error. All forms and blanks issued by the Government Printing-office bear index or form numbers, and in this manner: 4, vii, 05-5M. There can be, apparently, no doubt whatever that this means that on the fourth day of the seventh month of the year one thousand nine hundred and five an edition of five thousand copies was printed. And not because the Government does so, nor because it is a novelty, but simply because of what seem to me its inherent qualities of goodness, I should like to see this style adopted for all index or form numbers or other lines requiring day and month and year to be set forth in small compass.

UNKIND FATE.

The *Proserpine Guardian*, a North Queensland (Australia) journal, recently appeared printed on a dark-brown wrapping paper, evidently borrowed for the occasion from the town grocer, and this was the leading article: "The fates have been treating us to more than our share of bad luck this week. First, our editor, who is also compositor, etc., gets the dengue and has to retire to bed. Then we find our supply of paper has been left in Mackay; therefore this issue is only being produced with the kind assistance of friends. What will happen with the next issue, time alone will tell. But we hope fate will be more kind by then."—*Sydney Bulletin.*

THE people of Iceland are said to read more in proportion to population than those of any other country. In Reykjavik, the capital, which has about seventy-five hundred inhabitants, there are published five political newspapers and a number of periodicals. In six printing-offices there are employed a respectable number of workmen, who have been organized for the past six years. A scale of wages ranging from 16 to 20 kronen per week, and a ten-hour day, have been secured during the past year.

THE importation of paper into Japan has decreased from £374,000 in 1902 to £309,000 in 1904. The home product of Japan also threatens to diminish the import of cigarette, news and match-box paper.



HORSESHOE FALLS, FROM INSPIRATION POINT.

Photo by William Notman & Son, Montreal, Canada.



(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 50 cents; none free.

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ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

THE transatlantic judge who decreed a job need not be paid for unless delivered at the time promised is not at the head of the procession after all. Out here in Illinois there is a printery individual enough to advertise: "If the work is not done when promised, you don't pay a cent for it."

IN discussing health conditions of printing-offices and the welfare of the workers therein, it is not well to ignore the suggestions that active participation in field and other sports would prove beneficial to physical well-being and promote the social spirit so sadly lacking among the craftsmen in these days of multitudinous interests.

WITH the installation of machines in the printing-office of the Vatican — which is ascribed to the direct intervention of His Holiness, the Pope — and the prospective marketing of cheaper machines, the sway of the iron printer will be well-nigh unanimous. Twenty years ago the bare thought of such a thing would have given printerdom chills and fever. And yet how happy we are, for there's excitement enough for all.

IT does look as though the craft were following the antebellum example of Russia and Japan. But there is still a ray of hope, for who has forgotten the stern "standpattism" of M. de Witte as he talked to the world over the wireless from the deck of the steamer? Verily, he said he was misunderstood or misrepresented; by the same token, have there not been allegations of misunderstandings and misrepresentations by those who hold pourparlers in the humbler sphere of printerdom?

THE INLAND PRINTER appears in a new dress this month, of the latest style, Linotype Century Expanded eight and ten point, and No. 12 six-point. The Century Expanded is the ideal of Mr. Theodore L. De Vinne for a body letter, having strength of design with fine legibility, and its addition to the large and varied list of Linotype faces proves but another instance of the readiness of the Mergenthaler Linotype Company to meet the demands of the trade and of the discriminating public.

OUR friends, the pressfeeders, seem to have a penchant for expensive trouble. We note that the London (Eng.) organization of that craft has been before the courts, and the jury brought in a verdict awarding a firm about $3,250 damages accruing from unlawful picketing, malicious injury to work and other illegal prac-

tices during a strike. The judge charged strongly against the union, and there will be an appeal. Though there may be a modification in some respects, it is not at all likely the higher courts will endorse the strenuousness which is characteristic of these young men the world over in their frantic endeavors to be accounted among the uplifters.

A HOST of British newspapers are celebrating their jubilee in this spacious year of grace. The explanation why so many reached the half-century post together is that fifty years ago the stamp tax on paper was repealed. In the light of events, the term, "odious tax on knowledge," which still lingers in legislative halls and on the stump, was expressive of a reality, rather than a fetching conception of the spellbinders of that day. The incident also suggests that taxation can and does affect printers of high and low degree.

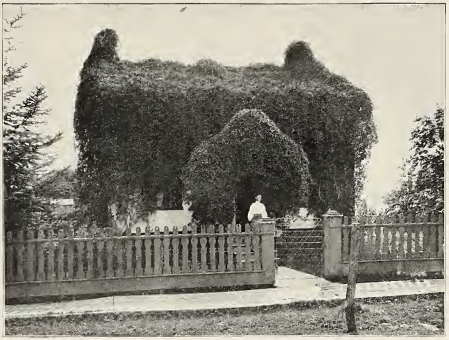
THE apprenticeship question is full of troubles. An English firm which gave a boy a machine for the purpose of making an operator out of him was haled into court. The young man complained that he was not being taught the art of composition, but the trade of typecasting. Although the offending firm alleged it was doing the boy a great favor in giving him such an opportunity, the court gave the firm warning, and commented on the evils of employers frittering away the fruitful time of ambitious and intelligent youth. Query: Who is most blamable — the judge or the apprentice?

IT is a pleasure to record at this time, with the air full of wars and rumors of wars, that a convention composed of representative employees should accord "the enemy" for the nonce so cordial a reception and attentive a hearing as was the portion of President Ellis and his fellow officers of the United Typothetæ when they met the International Typographical Union. There were no hostile demonstrations, and the unionists proved that, whatever their faults, they were gentlemen. 'Twas not always thus and 'tis not so in every industry, but such exhibitions of rational manliness and toleration make one feel proud that he is of the craft.

IN obedience to the general desire for more technical knowledge, some members of the Typographical Union are of the opinion that the *Typographical Journal* should "be made more of an instructor of the branches of the trade." The recent convention declined to approve a proposition to increase the dues 5 cents a month for such a purpose. In doing so, the delegates acted wisely. as the Union could not afford to publish a technical journal, except of the first class, and such a one can not be produced for 5 cents a month. In order to have a creditable venture of this description, the organization would be compelled to proceed upon exactly the same lines as an individual, and it is doubtful then whether it could publish as good a magazine as cheaply as those now in existence, and to do less would be an imposition upon the membership. Furthermore, trade-union journals have a field peculiarly their own, and in industries in which technical journals abound they can not successfully cover the trade-union and technical fields. The convention evidently thought "shoemaker stick to your last" was a good rule to follow in this instance.

THE ruling of Third Assistant Postmaster-General Madden practically prohibiting papermakers from inserting advertisements printed on their particular product, and that of the British postal authorities requiring certain magazines to pay high rates, moves us to ask what the postoffice departments of the two countries "have against" the useful and unoffending technical press. Is it possible that these onerous rulings are the penalties exacted of the trade papers for being nonpartisan and therefore without political "pull"? Strange, isn't it, that in the desperate efforts to make the postal service pay, no one has thought of materially increasing the burdens of the prosperous dailies or curtailing the abuse of the franking privilege by statesmen? They do say that Mr. Madden's latest order is without warrant in law — but it usually takes a long time to find out what's what in such cases.

UNDER the mature name of the Stationery Proprietary Articles Trade Association, the stationers of Great Britain have organized to decimate the ranks of the price-cutters. The *modus operandi* involves permitting the manufacturer to fix a minimum price, and any retailer who sells below it is reported by his competitors and placed on the "stop list." After that, according to the association's program, woe betide the manufacturer or jobber who seeks the cutter's trade. The theory is that the "cheap man" will have to do without merchandise of any kind which the association can control. This is probably called protection, and the genial Wu Ting Fang's merry move in the Orient is probably patriotic, but to the primitive and logical mind it appears that the levying of boycotts still flourishes. The new association has secured as pilot a gentleman who is said to have accomplished much along the same lines in the retail tobacco trade. When the courts begin to take notice of this method it is surmised









VIEWS AT JACKSON'S POINT AND SUTTON, WEST, ONTARIO — GRAND TRUNK SYSTEM.

the association will need the services of a lawyer or two, for combinations of that character are not in high favor with justices, who have good jobs and are not worried much about profits. They do know a lot about precedents born under conditions totally dissimilar from those now existing and governing the toilers and moilers.

OUTSIDE of New York city there is in this country little done to develop the social side of shop life. News items of the trade in Gotham fairly bristle with notices of shop picnics or the outings of pleasure clubs organized in well-known printeries. Even newspaper-office employees find time for diversions of this nature — some of them rather elaborate affairs, too. The same is true of British and Australian news during the "good old summer-time," when the ancient and honorable wayzgoose flourisheth. While these gatherings may not be productive of a great amount of good that is visible to the naked eye, yet the tendency is beneficial, as boss and men rub shoulders together in the democratic manner characteristic of such occasions. It would be interesting to know how it came that such a well-established custom of the craft did not follow the star of empire.

TIME was when the souvenir postal card was regarded almost as a fad, but a fad of such small proportions as likely never to become more than a passing fancy. Only the leading stationers cared to handle the pictorial card, and they usually in small quantities. But with increasing demand came a desire for something more distinctive, of more purely local flavor. In order to meet this demand post-cards were lithographed with views of buildings, parks, monuments and churches noted in the city of their establishment, and fairly acceptable sales were found for all of these.

Now, a step further. In almost every city of a hundred thousand or more the leading stationers have supplemented or rather augmented their stock of souvenir writings by placing on sale boxes of letter paper lithographed with views of striking or handsome objects about their own city. These are put up with a half-dozen assorted views in one box, appropriately labeled, and are sold at so reasonable a price that they are supplanting the post-cards in the favor of discriminating buyers. Possibly the field for their exploitation is limited somewhat more than that of the post-cards. But certainly the souvenir paper has many advantages over the souvenir card, and it would be surprising indeed if it should not prove, with the material at hand, that the sales of the paper increase at an even greater ratio than the sales of the card.

R. C. M.

LET US ADVANCE IN UNITY.

FOR some purposes, labor organizations may be divided into two classes: those which derive their power from the professional expertness and efficiency of their members, and those dependent upon the popularity of their product with the purchasing public. The latter class uses various methods to attain its end, of which the union label is the most effective. With few exceptions, the printing-trade unions are in the first-mentioned group, and while the label may in some circumstances prove useful, yet the proficiency of the membership must be the mainstay of such organizations. In the Typographical Union there is, or was, danger of the true source of economic power being obscured by the flood of appeals to "stand by the label" so fashionable in labor circles. If they spent all their resources in booming labels, the typographical and pressmen's unions, for example, could not make of them one-tenth as valuable an asset as is the high standard of skill which inheres in their members. And this without questioning that the label is a "good thing" from the union standpoint.

But the value and importance of skill is on the eve of being recognized by the unions in a practical way. The changes in shop conditions wrought by modern specialization of the craft have compelled all to recognize the sad plight of the apprentice of to-day, and here and there a local union is doing a "little something" to better conditions for the future craftsmen. In the nature of things, these efforts are crude and experimental. The United Typothetæ has been looking in the same direction, but there seems to be considerable diversity of opinion as to what is wanted, which is to be expected at this stage. But most significant of all recent manifestations of interest in the apprentice, as well as recognition of the economic value of skill by a labor organization, is action taken at the recent Typographical Union convention. In a communication to that body, Mr. Charles T. Peyton, of New York, who enjoys some prominence as an expert craftsman and as an active union worker, told so many truths and makes so pertinent a suggestion that a copious quotation is pardonable. After declaring it to be a well-established fact that many unionists are deficient in technical knowledge, Mr. Peyton says: "We have the printer whose knowledge ends in setting straight matter or a plain reprint 'ad.' or 'job.' He would willingly devote some of his spare time to learning something more in this line were the opportunity placed in his way. He can not get it where he works, as his employers keep him engaged on just such matter as he has the knowledge of.









AT TORONTO AND THE ISLAND — GRAND TRUNK RAILWAY.

"In my experience as a close student of the art of printing, I have constantly come in contact with men who have admitted that they were very derelict in matters which they were expected to know, and could not execute a piece of work which was given to them.

"Every printer certainly seeks a position in life where he can better himself, financially, and the educated man gets the first.

"It is a matter of fact that to-day there are technical schools throughout the country devoted to various branches of our trade, such as 'ad.-writers,' estimating on work, photoengraving, and various other branches which are affiliated with printing. The 'graduates' of these schools are to-day filling the positions which rightly belong to the members of the union.

"Why not educate them? In good faith I can say that now is the time to consider this matter thoroughly.

"In view of these conditions, I desire to offer to your honorable body a few suggestions, which I have had in mind for a number of years, and which, I believe, will have a tendency to overcome these wrongs.

"I would suggest that some means be devised at this convention by which at least four of our members — who are thoroughly familiar with every detail — be elected or appointed as lecturers or instructors; one to cover each section of the country. The duties of these instructors would be to prepare a number of lectures with illustrations for the stereopticon, covering every detail from the invention of printing down to the present time. Each lecture could be given in turn, gradually educating the printer up to date. Illustrations could be shown as to the proper display of 'ads.,' 'jobs,' etc.; the harmony of colors; spacing, margins and any number of other details. Designing and estimating on all classes of printing would be another valuable feature. In fact, there seems to be no end to the good which could be derived in this way.

"In conversation with a number of our members upon this subject, I have been convinced that it is no 'idle dream'— but something which would be of tenfold benefit to all seeking a better knowledge of 'the art preservative of arts.'"

The convention did not adopt Mr. Peyton's somewhat elaborate suggestion, but it did make the first move toward the same end. On motion of Mr. Burlington, of St. Joseph, Missouri, the executive council was instructed "to submit to the next annual convention of the International Typographical Union such recommendations and detailed plans as may seem most practicable in the work of establishing a better and still more efficient workmanship in the International Typographical Union membership."

In addition, there was adopted a resolution declaring that subordinate unions "be encouraged, assisted and urged to establish technical libraries, and otherwise work for a still more efficient workmanship among their members and apprentices."

That New York and St. Joseph should send forth practically the same appeal demonstrates how widespread and general is the demand for an opportunity to "know." Doubtless the executive council appreciates the situation and in the multitude of its duties will find time to investigate the whole question and submit a report outlining a scheme of trade education which will be so simple and economical as to permit of its being put in operation without delay. For, after all, such systems are a matter of development, and the most effective way of achieving results is to make a start, even though the ultimate be not clearly defined.

The resolution under which the officials are to act is based upon the theory "that past experience has shown such educational work must be done wholly by the union." The assertion is not without justification, but it is time there was a change, and the coöperation of employers invited in this work, for they, too, are beginning to realize the need of the times. If some local unions have made a beginning, some employers' associations are also preparing to do their share. Acting in harmony, employers and employees can devise and put into effect a much better educational system than either can by going at it alone. Without exaggeration, it might be said "past experience has shown such work will not be done effectively if there be not coöperation." True, the union will gain in economic power, and the employer will reap benefits also, but those are incidentals, neither of which should be given undue weight in considering the question of technical education. If there be kept in mind a desire to elevate the craft by affording ambitious workers ample opportunities for improvement, coöperation of employers and employees on this question should not be difficult. The obstacles are more apparent than real — are artificial, in fact — for there is nothing more natural than that these two elements should unite in work of this kind. The interests of seekers after knowledge are paramount, and by subserving them, the most satisfactory progress will be made.

A PRINTING-OFFICE in Saxony, in answer to an advertisement for a feeder, received a proposition from a young woman, couched in the following language: "In reply to your favor, I have to say that I am not disinclined to accept your offer, but it must be on condition that my young fellow be employed as a feeder on a *Schnellpresse* also. In case you can not comply with my wish, it will not be possible for me to take the place."

BARGAIN-COUNTER PRINTING.

IT is generally supposed, both within and without the craft, that printers never hold bargain days for the disposal of their wares, and never offer special inducements in the way of price or quantity for the lessening of overstock in paper or other materials. In the very nature of the case, it would seem almost impossible that it should be otherwise. A printer is but a manufacturer, working on a limited scale and manufacturing strictly to order — unless, indeed, he deals in specialties which can be made in quantity and sold in lots to suit customers. Making his goods to order only, he will never accumulate an overstock of manufactured product, nor can he advantageously dispose of a job which is not accepted by the customer or which remains on his hands because it was never called for by the one in whose name it was ordered. In this respect the tailor is more fortunate. He can sell as a "misfit" the suit or coat which his customer declines to take or which is not called for and paid for, and while he loses profit and possibly a share of the cost of making, he is still enabled to minimize his loss by securing nearly or quite all of the cost of the material. He can, too, dispose of unseasonable or slow-selling goods by offering to make them into garments at less than the usual price, deducting a part of the decrease perhaps from the cloth and the rest from the work. In either case, he does not make a profit, but he does prevent a loss, for the cloths thus disposed of might be quite unsalable during the coming season.

Reasoning by analogy, a few printers hold that it is as proper and as wise for them to hold bargain sales and clearances of odds and ends of stock as for their tailor to do so, and these take advantage of the slowness of summer months to overhaul their stockrooms and lay aside such items of paper or card as have proven slow in selling.



JACKSON'S POINT, ONTARIO, CANADA — GRAND TRUNK RAILWAY.

So long as they last, these are offered at bargain prices. It is customary to ask full price for the labor employed on this special work, and to put in the stock and cutting at cost or less. Thus it is said that the office loses no profit save that which would ordinarily have been received for handling the paper, and that this has already been lost through failure to dispose of it; *ergo*, the receiving of cost or even a little less than cost for it is a saving rather than a losing of money.

The argument sounds plausible, but like so many other specious arguments it will not bear examination. How many kinds of stock in the stockroom of the average printing-office can truly be classed as "dead" or "unprofitable" or even "slow in selling"? Very few. Occasionally there be such, but with scant exception these items will

be found to consist of small lots of cardboard or cover-stock or fancy special papers. They have been bought either for a special order that was countermanded (alas that countermands should still prevail among us!), or because deemed cheap, or because thought suitable for some anticipated work that was never realized, or possibly because when buying for a customer an added quantity was purchased for stock, in hope of a repeat order or because of fancied intrinsic merit. Overstock is rarely found among standard lines of cards, or book or bond or writing papers. And such lines as appear to be unsalable can easily be disposed of if the printer will but employ a little care and forethought in arranging for stock with customers who desire something a bit out of the ordinary, or who are willing to be guided by a suggestion from the printer — would there were more of them! And from all these it is possible to obtain standard prices at least, while often somewhat additional is willingly given for the securing of results both appropriate and pleasing.

What sense, then, in attempting to sell goods at cost or less, when by exercise of equal ingenuity the same goods can be sold at a good round profit!

Of course the personal equation enters somewhat into this matter. One printer may sell his odds and ends at a loss, another may receive from them a profit even greater than that for which he sold full sheets and complete reams. But in no case is the motive which primarily induces the customer to buy these goods the mere lowness or stiffness of the price. The manner of presentation by the printer will be found to have more than aught else to do with the decision of the patron to buy or to forbear.

To illustrate: A certain new paper has come out of the West. It is handled by a certain house and sold by its representatives at a stated price — cheap enough to appeal to printers using or needing that stock, but yet yielding good margin of clean profit to the house having its sale. Another house selling goods in the same territory secures this paper, and under such circumstances that salesmen of both are enabled to offer it to the same buyers. The house last to obtain the paper could easily offer it at a price less than that asked by its rival who was earlier in the field, and still receive a fair profit. But the salesmen are friendly; the managers of the two houses are entertaining pleasant relations; the price was low enough as first fixed, and the new man lists the paper precisely as the first had done. The salesman says that if his customers want to buy this paper from him, he will be very glad to supply it; if they prefer to send their order to Doe, very well; in either case he knows that whoever books the order will receive his due share of profit, and the loss to the other in this town is likely to be equalized by corresponding gains in the next. He adds — and these are words of wisdom for all printers and for all business men — these as his reasons:

"No man can get all the trade there is. I can get a certain amount; Doe can get a certain amount. If I seek to enlarge my sales by cutting the price, Doe is apt to do the same. Neither of us would be likely to sell any more goods in the long run than we are selling now. Neither of us would make any money at all, to say nothing of making as much as we are doing now. And let me whisper it — for some printers don't think we care for such things at all — we are maintaining respect and friendship for ourselves and for each other. And men who are thoroughly likable and dependable aren't so frequent on the road that we can afford to throw down any of them. And further, mind you, the price at which the paper is now sold is cheap enough to satisfy any one."

It would seem that this position is well taken. Compare with it the position of the printer who would say that if a ream of this paper cost $1.98 it should be sold for $1.99, simply because it was new and taking, and thus it ought to be handled as a leader. This position is false. Admitting the excellence of the paper and the fact of its newness and demandability, the reason for asking a price that will leave a good substantial profit after paying all expense is far greater than if the paper were merely a fad or something whose sale must be forced.

But to return to the consideration of the printer's bargain sales.

It is true that printers are importuned to buy bargains and jobs *ad infinitum*, and it is true that some printers buy largely. But it also appears that unless these jobs in paper are bought for and used immediately on given pieces of printing, they are frequently stored for months before opportunity appears for their advantageous employment, and they form a large portion of such papers as are sorted out for sale at a bargain because slow in moving. "Bargains" in paper are usually bargains for the dealer rather than for the printer and user of paper.

No argument that can be advanced on the part of one who would advocate the giving of special bargains or the pricing of special lines of goods at low figures on special days, or the attracting of new customers by offering them particular inducements or even a rebate, can be said to apply to the lot of the printer. No reason which induces the dry-goods man, or the grocer, or any one transacting a business of merely transferring goods without performing operations thereupon, to offer special inducements to the public to buy certain goods, at certain prices, at certain times only, can be said to be appropriate to the printer.

No cause that may induce the manufacturer to accept a low cash price for the goods that are piling up in his storehouses rather than wait for the usual quotation or sell on time without discount can be said to be on all fours with the case of the printer. For he is barely a semi-manufacturer. The goods he makes and handles can not be sold for less than their accustomed price without causing him loss. He can not attract new customers by a flaring offer of stationery to-day, and booklets to-morrow, and cards the day following, all at low prices. He can not sell to new customers goods at the same prices he is asking his regular customers and then give rebates as inducement to the unwonted patrons. True, he is in no danger from the investigations of the Interstate Commerce Commission. But he can not do this sort of thing without a deal of publicity, and just so soon as it becomes known that a rebate, either in cash or by giving a larger quantity of goods for the same money, is in operation, there will arise unanimous and entirely justifiable objection from all of the old customers who may become aware of the practice. And the loss of those who have been regarded as steady will far more than offset the gain of those who are induced by such questionable means to transfer their patronage. Such customers are usually of an undesirable class, difficult to please, difficult to retain, and needing but comparatively little work.

It has been said before, but it should be said again until it is, as it were, burned into the consciousness of every employing printer on the face of this fair green earth, that every piece of printing sent out from any printing-office should be made to do two things: Its actual net cost should be known and its proper proportion of office and general expense should be added thereto, plus a certain sum for net profit; and this being done, that particular piece of printing should show profit — not theoretical, not approximate, not forced or averaged, but *actual net cash profit!*

The way to do this is not to hold bargain sales or offer special inducements, but to know your costs and fix your selling prices in accordance therewith — *and then get those prices!*

R. C. M.



A RURAL AUTOMOBILE.

In spite of the fact that England has administered the affairs of Egypt since 1876, only the French and Arabic languages were officially recognized. With the consent of the fourteen powers who guaranteed the independence of Egypt and the decree of the Khedive of May, 1905, the English language has been introduced into the international courts. The anglicizing of Egypt may take its beginning from this departure, and trade will do well to take due notice thereof and govern itself accordingly.

ILLEGAL PRINTING.

OF course there are stringent laws against lotteries and lottery devices of every sort; there ought so to be, always. And equally, of course, these laws are well founded and for the public weal and they ought by all manner of means to be obeyed, or if not obeyed their violation ought to be punished as severely as possible. These are federal laws; and the punishment annexed for infringement extends as it rightly should even to the printer or lithographer who produces the tickets for the drawing.

It has, however, been left for one of the New England States to pass a law of purely local application which should mete punishment as great for the printer who issued the tickets for a 10-cent raffle or a church fair as for the promoters of the raffle or the church fair or a lottery of greater pretensions. And it goes further; it prohibits in toto what has become known as the "suit club," though this idea now includes for prizes nearly all articles of personal wear or adornment or even edibility. These clubs consist of a stipulated number of members, each paying $1 a week. One drawing is held each week, and the member whose number is drawn is given forthwith the suit or whatever the prize may be, though his payment was possibly only $1. To each member is handed a card with his name and number, and in blank spaces is written the date and amount of each payment. Should the prize be drawn by one whose weekly dues are not paid in full, he is debarred from receiving the prize until he is fully paid. Small cards, containing numbers, but no other marks of identification, are used in the drawings. The intent of the new law is to make it impossible for these clubs to exist and flourish to the detriment, as it is claimed, of legitimate dealers; and to this end it is provided that

"Any person who organizes, manages, or is concerned in any club or other association of persons for the sale, exchange or disposal of any property in which such sale or exchange or disposal is dependent upon or connected with chance, by lot, dice, numbers, or other gambling device, and whereby such chance is made in whole or in part an inducement to such sale, exchange or disposal of such property, or who by soliciting, writing, or *printing*, shall aid in or be concerned in obtaining subscriptions or contracts whereby any other person becomes concerned in such sale, exchange or disposal of any property, shall be fined not more than $1,000, or be imprisoned for not more than one year."

That would seem to be sufficiently broad and explicit. Certain small printers who have built up somewhat of a specialty in the printing of raffle tickets in books or singly, in large or small quantities, will note this with dismay, for it will render illegal and dangerous what has grown to be a rather important division of their business.

The matter of disposing of property by lot has always been illegal in this particular State. So far back as 1728 a statute was passed providing punishment of $100 fine or a year's imprisonment for the setting up of any kind of lottery or the disposal of any kind of property by such means. The statute has been invoked at frequent intervals from that day to this; it has been added to, amended and pruned at various times; it has occasionally been called in question in courts of last resort, and always upheld and construed with reasonable strictness against the accused. Yet there are probably not fifty per cent of the people of the State who have not at some time, or at many times, taken part in such a lottery, either by buying or selling tickets or by putting up property to be thus disposed of. So universal and flagrant had become this violation of the law that it was practically a dead letter, and in order to place restraint on the lotteries and clubs that flourished in increasing numbers, this newer bill was passed at the last session of the legislature. Until this time, punishment had not been so far extended as to include the printer.

Statutes precisely similar may not be found in any of the other States, but in substance it will be seen that the prohibition against handling or issuing printed matter pertaining to lotteries obtains in practically all the jurisdictions of the United States; and it might well behoove the printer to look up his local laws ere he accedes to the next request to print a dollar's worth of raffle tickets. It may be that he is violating local and general laws. Possibly he has done so with impunity or without knowledge for years. Possibly he is in no danger. But should he find that such printing is prohibited, he will of course cease to handle it.

And at this juncture comes an order from the Postmaster-General warning newspaper publishers that they can not insert news or advertisements of any sort relating to lotteries or drawings, past or future, without risking exclusion from the mails and loss of second-class privileges. This order, which is but the calling of attention to laws and orders already existing, directs notice of postmasters and railway postal clerks to Section 499 of the Postal Laws and Regulations of 1902 (Section 1 of the Act of September 19, 1890), by the provisions of which newspapers or other publications of any kind, circulars and pamphlets, containing advertisements of lotteries, gift concerts or similar enterprises for the distribution of prizes by lot or chance, or lists of the prizes awarded in pursuance of such schemes, are declared to be unmailable. The terms "lottery, so-called gift concert, or similar enterprise offering prizes depend-

ent upon lot or chance," as used in that section, include " guessing " or " estimating " contests for prizes, as well as drawings or raffles of every kind, whether general or local, whether for private gain or in aid of charitable, educational or religious objects, and whether the consideration for chances be money or otherwise. Enterprises in which prizes are distributed among purchasers of merchandise in stated amounts, or among subscribers for publications, or for shares of corporate stock, through the medium of drawing or guessing contests, are lotteries within the meaning of that section. Publications, circulars, cards or pamphlets containing advertisements of such enterprises, or notices or other information of any kind relating to them, will be withdrawn from the mails. " Endless chain " enterprises designed for the sale or disposition of merchandise or other things of value through circulation or distribution of " coupons," " tickets," " certificates," " introductions," and the like, are held to embrace the elements of a lottery, and also to be fraudulent. Matters of every kind relating to such enterprises will be excluded from the mails. And it appears that where there is a doubt as to whether a particular scheme is or is not a lottery, the matter will be referred to the Assistant Attorney-General for his opinion thereupon.

Hence it would seem that the Postoffice Department is endeavoring to enforce the anti-lottery statutes strictly and with thoroughness and consequent impartiality. Publishers or printers who may have been lax in observance of these laws will scarcely need a second warning. Indeed, it is not customary with the department to send warning at all! R. C. M.

LARGEST NEWSPAPER OFFICE.

" Which is the largest newspaper office in the world? " asks a contemporary. America naturally claims that the New York Times building, with its thirty-one stories and an area of 116,349 square feet, holds the record. This, however, is no longer the case. The magnificent edifice recently built for the production of *The Scotsman* (Edinburgh) puts the former building completely in the shade, for, although it can only boast thirteen stories, yet it possesses an area of 261,787 square feet. This building is more than twice the size of that of the New York *Times*.— *The Caxton Magazine.*

A VALUABLE COLLECTION OF SPECIMENS.

With lively interest the writer has examined The Inland Printer Company's booklet of " Menus and Programs." It is truly a collection of typographic gems in its peculiar class. All of the original and refined creations shown have that simplicity which is strength, and the tasteful form and tactful selection and association that spell beauty. The collection is especially valuable because of the practical nature of the examples it contains, helping the average compositor of good judgment " to go and do likewise."— *Eugene St. John, Chicago.*

Written for The Inland Printer.

MODERN BOOKBINDING.

BY A. HUGHMARK.

NO. VII — MARBLING (CONTINUED).

COMB marble is a combination of different colors thrown on top of the size in a certain order. For general use four colors — black, blue, yellow and red — will be taken to illustrate the process. First, pour into the various cups just enough of each color for the operation at hand; then range them alongside the trough in the order named, so that no mistake will be made when throwing them on the size after each dipping. Take the black first, that being the shading color, and try a drop on a small dish of size. If the drop expands to four inches, it is right; if not, add a few drops of gall and try again. Then throw a drop of the blue in the center of the black, yellow into the blue, and last, the red into the yellow. Each of these colors should expand, forming a ring or band around the one within. Thus there should be first a black circle containing a smaller one of blue, and that, in its turn, a still smaller one of yellow, which will have a red center. To float and expand these right, it may be necessary to add gall to each color.

When they are fixed to suit, proceed with the marbling on the size in the trough in the following manner: Begin with the black at the left end of trough, throwing on a drop at equal distances from each side; then another, so that when expanded it will touch the first, and so on until the desired length of pattern is obtained. The black is then in the shape of a ribbon down the middle of the trough with an indentation on each side for each drop. Now throw a drop of blue into each outside rim of the individual black drops. When completed the black ribbon will have blue spots on each side, clearly divided and bordered. Into each blue spot drop one of yellow, and finally into each yellow a drop of red. With the stylus, draw across the color-ribbon, from the left end toward the right, in such a way that the colors will pass through each other. If, during this operation, care is taken to pass the stylus through the black boundary line of each drop, a blank will be obtained at these regular intervals, forming a fifth color on the edge (white). After the ribbon has been drawn over by the stylus, run the comb steadily from the left end of the trough to the right. The pattern is now ready for books.

After having dipped the books, the surplus size can be blown off the edges by holding the books a little inclined and blowing down along the edge. Next, draw off the surplus color — remnants from the size, as described in the chap-

ter on size — and proceed with marbling as long as may be necessary.

A number of variations of this marble can be obtained after having drawn the colors as above mentioned with the stylus, by using the double side-moving comb, heretofore described, instead of the regular comb. Also instead of either of these combs, another having two rows of teeth an inch apart can be used, each tooth of the second row intersecting the space between those in the first. This comb should be an inch shorter than the width of the trough, but having a top piece wide enough to rest on the edges during the wavy motion it is required to perform. This instrument can be used from right to left end of the trough after having drawn up a regular comb pattern with the straight comb, or it can be used without the regular comb. The style of pattern will, of course, be quite different. A single comb having one-half-inch spaces and being one-half inch shorter than the width of the trough, drawn in a wavy line from left to right and back again, so that the return wave will cut the first regularly, will form another variety of these many excellent comb patterns known as bouquet, peacock and entwined comb.

All of these marbles can be made up of more colors, but in doing so the knowledge of harmony of the colors becomes necessary, and, besides, the different operations should be well mastered before such attempts are made.

MARBLED EDGES.

This marble has a ground color over which is spread a network of other colors. For this a size less consistent is necessary. Boil three and one-fifth ounces of carrageen moss in seven quarts of water. Then add one quart of cold water in which has been dissolved one ounce of soda; let it stand over night; then strain, and it is ready for use. The colors should be made to expand more than for comb marbles. Black is thrown on in the same manner as for comb edges, but all other colors should be sprinkled on with small whisk-brooms as regularly as possible. Next, sprinkle on gall water (one part gall to ten parts of water), and, finally, the body color. This last-named color can be either a primary, secondary or tertiary color, the primary being the least desirable for this purpose. After having prepared the desired shade for body color, add enough gall to force the colors already thrown on into veins; then add to it an equal part of sprinkling water. Throw this on with a bristle brush tied at the end so as to stiffen it, in generous proportions over the other colors. These marbles take the name of the shade formed by their body colors.

HAIR MARBLES.

These are the easiest to produce and are very effective. The size is prepared in the same way as for marbling, except that one-half gallon of cold water is added instead of a quart, and then, too, it should be left to stand a few hours more before straining for use. These marbles can be produced with one or two colors and sprinkling water.

To the first color, which is thrown on as in comb marbling, enough gall must be added to make it expand to at least seven inches. If two colors are used, the second is sprinkled on top of the first with a whisk-broom. The second color should also be made more expansive by the use of gall. Sprinkling water is distributed evenly over all by means of the brush and sieve. If one color is used, only the sprinkling water is applied next. The prettiest hair marble is perhaps that formed with indigo as the first and Vandyke brown as the second color.

In using the sieve and brush for sprinkling water, the brush should be taken out so that no large drops are thrown on, but merely a fine, even spray. The colors should also be tried on a separate dish, as for comb marbling; the second color should be made to expand about two inches before throwing it with the whisk-broom.

SHELL MARBLES.

These marbles have two or more vein colors, one shell or body color. Take one part of gall and seven of water and mix; then add as much of this to the colors intended for veining as they will stand when trying on the size. If they sink, add more gall water; if they spread too much, add more color. To the body or shell color add more gall and less water and a few drops of pure olive oil, which will cause it to form into shells or rings as it falls on the size. If too much oil is used, it will spoil the shell and more color must be added; if it forms into holes on the size, it needs more oil.

For brown shell, sprinkle on black, yellow and red vein colors, using small brushes, and, lastly, using a larger brush; throw on the brown body color, distributing it evenly all over the others, but taking care not to "double" with this, because if one drop falls on top of another, the shell formation will be spoiled.

For producing a smaller shell pattern, use a smaller brush for body color and less color in it. If two French or shell colors are used, the last of these should have a little more gall and oil in it than the former, in order to displace it when thrown on. Thus, if three vein colors are used, then a French brown (shell), and another, we will say purple, this last should be made the strongest, so as to force the brown away from it.

With these general outlines any French papers can be imitated by determining which are vein and which shell colors.

Another pattern having a body color full of holes, instead of being solid like the shell, can be produced by using one or more vein colors, and, instead of the oil in the body color of the shell, use a few drops of spirits of turpentine. If the holes come too large, add a little gall or more color, and sometimes more turpentine.

A light pattern particularly pleasing can be produced by using black, green and red vein colors and over these a generous sprinkling of weak gall water, which will be white on the book edge. Still another, made by using a green vein color over which gall water is sprinkled, will result in white veins over the green. In this case, the green must be made to cover the size before using the gall water.

The West End patterns are made as follows: Use two or more vein colors; then throw on a brown containing enough gall to drive the first colors into the vein; next sprinkle over this gall water in a fine spray, and, lastly, apply the top color, which should be stronger in gall than any of the preceding. This top color should be made up from the brown having a little white in it so as to make a lighter shade. The object of these patterns is to have the body or top colors the same, except that the last has to be a little lighter.

SPANISH MARBLES.

These marbles have series of alternating light and dark shades extending diagonally across the pattern.

Olive Spanish.— Use red and blue vein colors in the same manner as before mentioned. Next take a large brush for the olive color and proceed to throw it on evenly, beginning in the left-hand corner farthest away, working diagonally across to the nearest right-hand corner. The last shading color in all of the Spanish patterns must be stronger both in color and gall than any of the preceding ones. In order to get the even shadings, it will be necessary to practice taking up the color with sheets of paper. The sheet is taken up by both hands at opposite corners, holding the left hand high enough to let the right-hand corner only touch the color. The left hand is gradually lowered while the right pulls on the sheet in a series of forward and backward motions until the whole surface has been taken up, finishing the operation in the corner where the body color was started when that was thrown on. A double Spanish may have four vein colors and two body colors. The last body color should be the same, except of a lighter shade (mixed with white), and still stronger in gall.

Fancy Spanish.— For this use red, black, yellow, blue and green vein colors; then use a fine gall-water sprinkle. The final or body color can be a dark olive-green, put on as in the other Spanish patterns.

Another pattern of this class can be made by using the first colors French instead of vein, but having them very small (the shell spots). The shading color must be very strong, in order to overcome the oil in the shell colors. An excellent comb pattern for blank books can be made up of green, red and gall water.

Care must be taken in marbling books containing plates or enameled paper. The edges in such cases should be run over from side to side and opened up as soon as possible to keep the leaves from sticking together.

MARBLING WITHOUT AN OUTFIT.

This is possible for small jobs by using a single color. Take any dish or vessel large enough to permit the fore edge of the book to be marbled, put in some clean water and deposit a little of the color prepared for this purpose in the center. It will soon spread out into fancy patterns, when the book can be dipped as in regular marbling. Take any vegetable dye stuff and powder well (if it can not be obtained in that form), take just enough for the occasion and mix with spirits of wine. This will cause it to spread in the manner desired.

(To be continued.)

THE BONDS OF UNIONISM.

In New South Wales, once a man becomes enmeshed in the bonds of unionism, he finds it very difficult at times to get out of them. Recently the New South Wales Typographical Association sued an elderly man for the recovery of £1 9s. 3d. arrears of subscription. He denied that he was a member of the union, having sixteen months ago paid up all arrears, sent in his resignation and received an acknowledgment of his withdrawal from the secretary. The secretary of the union explained to the Deputy President of the No. 2 Arbitration Court that the union, however desirous it might have been of doing so, had no power to accept the resignation of any of its members, seeing that at the time there was an industrial dispute pending, in which it was one of the parties.

"Well, your honor," said the respondent, "will you order the union to free me from membership? I am not able to get employment at the minimum wage on account of my age."

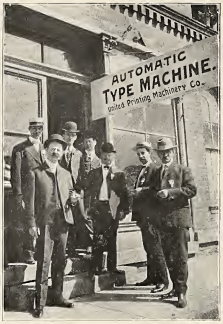
"I have no power to do that," replied Judge Gibson. "It is the law of the land. Section 9 of the Act clearly states that during the pendency of any reference to the court there can be no discharge of membership from an industrial union."

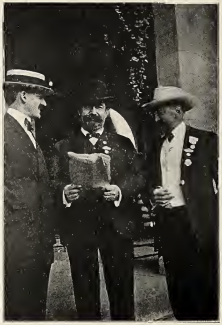
"And will I have to keep on paying subscriptions until the union's case is settled?" asked the respondent.

"If the reference keeps going on for ten years," observed his Honor, "you will have to pay for ten years, even if you get no benefit; it is the law."

An order was made for the amount claimed.





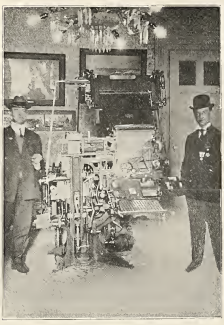














UNITED TYPOTHETÆ CONVENTION, NIAGARA FALLS, N. Y.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

TASTE VS. TECHNIC IN JOB COMPOSITION AGAIN.

To the Editor: NEW YORK CITY, Sept. 2, 1905.

In his masterly study of contrasting harmony in job composition, in the August issue of THE INLAND PRINTER, the editor of the department of Job Composition makes, to my mind, a rather paradoxical comparison in Fig. 1 in his effort to define taste.

When, in the July issue, I stated that it was my belief that contrasting harmony in job composition was a matter of taste rather than of technic, I did not mean the taste of a county clerk or even that of a thousand and one other users of printing who know not art in printing, but rather the artistic taste of the modern artist-jobber. I regret that this was inadvertently omitted.

In his apparently successful endeavor to illustrate to us that contrasting harmony is a matter of technic rather than of taste, Mr. Sherman has quoted excellent authorities to show us that such types as Blair or extended gothic and text types do not harmonize well with each other, and in deference to such authorities, I believe that we should obey his dictums in this respect. This is conceded after a long-cherished theory that the artist should be free and untrammeled. I love liberty in art as much as I do liberty in life, but it is now plainly evident that hundreds of good jobbers have erred in associating these type-faces. But I can not but think, through it all, that we are very inconsistent in the matter of shape harmony in its application to job printing, for why is it decreed that we can not harmoniously employ an extended and a condensed letter of decided contrast in conjunction, and yet consider it high art to use a grotesque italic letter in conjunction with a roman letter, where it is both unnecessary and uncalled for, as has been done in the resetting, Fig. 2? If in associating Blair and Caslon Text we are flagrantly violating a principle of art, so indeed are we here. It may be that both are to be classed as "fads and fancies" and will perish one with the other as we become more rational.

FREDERICK F. TURNER.

A LITTLE TALK ABOUT PROFIT.

To the Editor: BALTIMORE, MD., Aug. 23, 1905.

There has been considerable discussion in THE INLAND PRINTER lately on the subject of prices, costs and profit, and much helpful matter has been given to the trade.

There is a thought, however, which has been foremost with me ever since I started in business, that I have never seen in print and which impresses me as the keystone of success.

Profit is something entirely separate from and independent of cost.

If I turn out a job for $10 which costs me $10 to produce, it is simply doing nothing. The $10 which is received is absorbed by the costs and amounts to nothing more than $10 minus $10, which equals nothing.

Now, suppose I receive $11 for the job. We then have a difference of $1, which is the profit, and this profit is all that remains after the cost is paid. The $10 coming and going leaves me neither richer nor poorer, but the $1 is mine to keep. This dollar, then, is all that is of any interest to me; this is *my dollar.*

Suppose, again, I can get $12 for the job. As before, $10 is swallowed up by the cost and the difference is mine, but now there are $2 of mine instead of one.

The point I wish to make clear is that any change made in the price has its effect entirely on the profit — *my* portion of the price — and none whatever on the cost. Thus the only way in which to conduct a paying business is by making the price high enough to insure as large a profit as possible.

If the printing business is a "ten per cent" business, I believe it is only due to the fact that we have not the grit to charge a profit of twenty per cent and thus double our profits.

In order to do this, we must do our own figuring and never let the customer set the price.

A case in point just presents itself to my mind: A customer asked me for an estimate on twenty thousand laundry lists, to be done in red and black ink on fifty-pound super. Without waiting for me to make the estimate, he hastened to inform me that he had paid 60 cents per thousand for the last lot. I answered that that is of no interest to me whatever, for I always do my own figuring. My price was 95 cents a thousand, and I told him that was as near to 60 cents as I could get.

He staggered at the price, but I insisted that I had gone over the figures carefully a second time in my effort to see how the other fellow could do it for his price, only to find that it was impossible.

To my amazement he gave me the order and paid 95 cents. I have never learned whether it was only a bluff, or if some poor fellow did actually do the work at that price, but I am satisfied he could not get them again for the same money.

In closing, let me say that I regard THE INLAND PRINTER as a very valuable assistant and have found in it many suggestions which have been used with profit.

W. H. RICHARDS.

MORE LIGHTNING POETRY.

To the Editor: CINCINNATI, Aug. 26, 1905.

In response to your request for some "lightning" poetry, I respectfully submit the accompanying lines:

THE MESSAGE OF THE LIGHTNING.

A boy, I deemed it best of sports
To sit alone and fix my eyes,
In wonder lost, upon the darts
That pierce the sultry summer skies.
The substances of my conjecture
Were mostly of uncanny texture,
Until once at a fireside lecture
I heard accounts of Franklin's lore:
Then, wiser grown, the charm was o'er.

And yet — though man has traced the laws
That flash the lightnings weird and wild—
A skeptic, I still doubt the cause
And hold it true with nature's child:
When o'er the low and sable heaven
The clouds are tossed and tempest-driven
And earth and sky seem thunder-riven—
Then nature's God in cryptogram
Proclaims with flaming words *"I am!"*

C. STELTENPOHL.

Schuyler Miller, writing from Peru, Indiana, says: Noting in the August PRINTER the article under caption "A Poet's Theme," we were reminded of an old-time Indiana tourist printer by name of Willis Randall, who, in

his travels, made this town on an average of four times yearly.

A man endowed with intelligence above the average run of his kind, a fellow of good and jovial disposition, but given to the one besetting sin of imbibing liberally of the fluid that makes the drunk come. His home was at Ligonier, Indiana, where he died some four years ago. His eccentricities were many, one of the most striking being his aversion to riding on cars, preferring the turnpike, no matter how flush he was, thereby gaining for himself the sobriquet of "turnpiker."

Many are the stories told in Indiana printing-offices of this man's peculiar habits and sayings. With enough self-assertiveness to walk into the sanctum of the most exclusive of Indiana editors and talk in his jocular way, he became acquainted with all and none were exempt from his request for "10c" when he had his habits on.

The following version of Franklin and his kite was Willis' favorite when partly under the influence, and delivered in his own peculiar style never failed to bring forth the price of "refreshments."

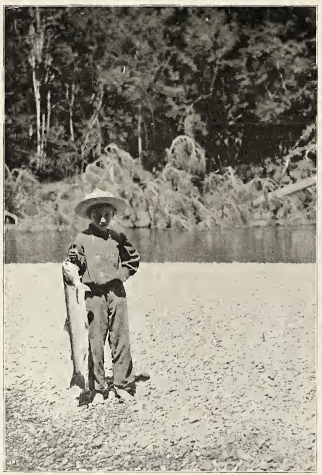
While others shunned the murky skies, where flash on flash was brightening,
Brave Franklin went to fly his kite and bottle up the lightning.
And since that time when cares oppress and hard the times are tightening,
The printer seeks to drown his woes in flasks of bottled lightning.
In his warm heart 'neath tattered garb, a place for grief to rankle in,
He takes his lightning, flies his kite and thinks himself a Franklin.

JUST ABOUT FISHES.

To the Editor: TACOMA, WASH., Aug. 6, 1905.

On page 536 of your July, 1905, issue there appears a full-page half-tone entitled "A Rainbow Trout — a 20¾-inch beauty, the largest ever caught in Soda Creek, near Steamboat Springs, Colorado."

Now I don't want to make any one feel bad, but I nevertheless enclose a photograph of a twenty-nine-inch beauty — a rainbow trout — caught in the Skokomish river, near Tacoma, Washington, July 8, 1905, and which weighed six and one-half pounds.



A TWENTY-NINE-INCH RAINBOW TROUT.

The members of the Congar Creek Fishing Club, composed of John Holgate, W. L. McDonald, E. B. Judson, Samuel A. Perkins (the Washington newspaper magnate) and Ethan Allen, of the Allen & Lamborn Printing Company, all of Tacoma, caught during a week's stay on the Skokomish river, more than one hundred and fifty pounds of the speckled beauties, many of them beating the "Soda Creek" record by from one to nine inches.

The photograph enclosed is of a fish caught by Champion John Holgate, measuring, as I said, twenty-nine inches and weighing six and one-half pounds. The next largest caught was by E. B. Judson, in the "pool," just back of the boy in the photograph, and which measured twenty-eight inches and weighed five and three-quarters pounds. Champion John Holgate caught, several years ago, in this same river a rainbow trout weighing ten and three-quarters pounds, and which has been accorded a resting place in the Smithsonian Institution at Washington, D. C.

ETHAN ALLEN.

STANDARDIZING PRINTERS' RULES.

To the Editor: HAMBURG, Aug. 10, 1905.

In the fifth number of your periodical, we have just read the report of your Berlin correspondent, and beg to call your attention to the fact that your reporter is not well enough informed on the matter of type rules, which is at present coming to a close. It is true that we, the firm of Genzsch & Heyse, completely surprised not only the printers, but the typefounders as well throughout Germany, when we introduced in December, 1903, the universal type-rule system, which system we had perfected and established several years before.

After the well-known typefounder, Smalian, had referred to the absolute necessity of a type-rule reform for about thirty years, without accomplishing the desired result, it was the firm of Genzsch & Heyse who published the system, which at that time was considered the standard and had already been put into practice in America, in the typefoundries of Inland Type Foundry, Barnhart Bros. & Spindler and the American Type Founders Company.

As you will observe by reading the official report on page 381 of No. 26 of *Zeitschrift fur Deutschlands Buchdrucker*, a special committee of the German Printers' Union carefully examined our universal rule system, and after discussing the matter and exchanging opinions with Schelter & Giesecke and other typefoundries in Germany, it was decided at the convention of German printers, held in Hamburg, June 11, 1904, that our system was the best and would meet the demands of the printing trade.

In order to make possible the introduction of type-rule reform (for which we laid the foundation), the German Printers' Union has so far carried out the wishes of the remaining typefoundries in that it has permitted, out of consideration to the still existent older styles of type, an alteration of the rule arrangement in some few grades; nevertheless, as is evident from the communication on page 325 of No. 23 of *Zeitschrift*, it still clings to our universal rule, founded on the basis of the two-point brass rule. The alterations, which apply principally to body nine and ten, can not be regarded by any one as improvements, as in both these grades one line may project a half a point.

However, we believe that the printers in Germany will, through constant practice, soon perceive the defectiveness of such a rule, and will demand that the type rules of all degrees be systematically made to conform with each other.

As stated in the report of your Berlin correspondent, it is not so that the so-called "German standard rule" (perfected by Berlin typefoundries) will be generally established, but our universal type rule will head the list and bear the honor, in spite of the alterations, for this system has been approved by not only the printers, but the typefounders as well.

We believe that we are indebted to you for this helpful explanation, and can no doubt take it for granted that you will bring the contents of our present letter to the attention of your readers, as soon as possible, for it will certainly be of interest to the latter to know that, after a hard struggle, our firm has succeeded in introducing into Germany the American highly prized idea of type-rule reform on the basis of a two-point brass rule.

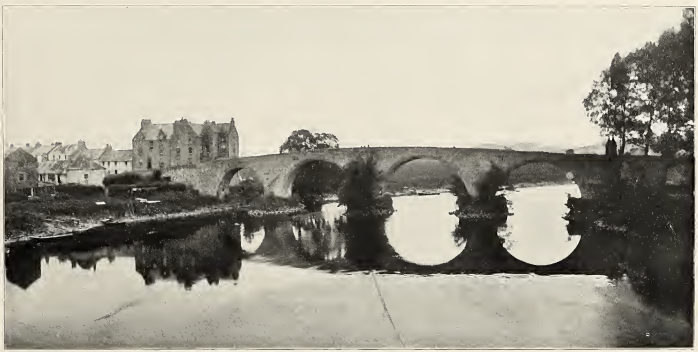
GENZSCH & HEYSE.

Written for THE INLAND PRINTER.

PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.

ENGLISH journalism on the Continent appears to have come to stay. After a three months' experimental production of the London *Daily Mail* simultaneously in the French and British capitals, the proprietors of the paper have secured large premises in the center of Paris and are making arrangements for the production of the entire paper here. When the *Daily Mail* first came to Paris, only two of its eight pages were composed on the spot. These were the pages containing the latest English, American and foreign news, market reports, leader and literary articles. The whole of this, consisting of fourteen columns of solid matter, was sent over by wire from London every evening between 11 P.M. and 4 A.M., and notwithstanding the natural difficulties inherent to the transmission of long press messages to a foreign country, not one single hitch has occurred. Indeed, comparing the Paris edition with the one produced in London, it is found that with the exception of a punctuation mark here and there, the one is an exact facsimile of the other. The remaining six pages, consisting of general news and advertisements, were brought over in "biscuit" by a special messenger early every morning. The plates for these and for the two pages composed in Paris were cast in a French foundry, and the edition run off on the machines of a Parisian journal. In the new premises which the Harmsworth combine are fitting up, provision will be made for producing the entire paper, independent of outside help. A special wire, direct from office to office, will connect the London and Paris establishments, and the printing plant will be equal to that of any London newspaper. The British journal will thus be on a level with the European edition of the New York *Herald*, the only other paper of importance produced on the continent of Europe in the English language. At the same time Mr. Gordon Bennett does not intend to be put out of the running by Sir Alfred Harmsworth. The Amer-



"KEY OF THE HIGHLANDS."
The Old Historical Bridge at Stirling, Scotland.

TRAVELING ON THE EDITOR'S PASS.

A certain lawyer says that many years ago he went to a Western State, but, as he got no clients and stood a good chance of starving to death, he decided to return eastward again. Without any money, he got into a train for Nashville, Tennessee, intending to seek employment as reporter on one of the daily newspapers. When the conductor called for his ticket he said:

"I am on the staff of ———, of Nashville; I suppose you will pass me?"

The conductor looked at him sharply.

"The editor of that paper is in the smoker. Come with me. If he identifies you, all right."

He followed the conductor into the smoker; the situation was explained. Mr. Editor said:

"Oh, yes, I recognize him as one of the staff; it is all right."

Before leaving the train, the lawyer again sought the editor.

"Why did you say you recognized me? I'm not on your paper."

"I'm not the editor, either. I'm traveling on his pass, and was scared to death lest you should give me away."—*Fourth Estate.*

ican journal has ordered new machinery from the States and made arrangement for an increase in the number of pages. The struggle between the American and the Britisher is going to be a keen one.

Apropos of American and English newspapers published in France, the New York *Herald* has made a great advance on its British rival. At this time of the year the English-speaking population is all at the seaside or in the mountain resorts. Trouville-Deauville is one of the most important of these holiday places, and it was essential that the papers should be there early. The railway service, however, only delivered the newspapers a little before noon — much too late for a morning journal. The New York *Herald* therefore arranged with the big automobile manufacturers for their paper to be carried out the 132 miles which separate Paris from the sea on a powerful racing car. The result is a wild, mad ride in the early hours of the morning over the splendid roads of Normandy at a speed sometimes reaching sixty-eight miles an hour, and never dropping below forty. The American paper gets there, and if rival journals wish to be on the spot at the same time they will have to adopt similar methods, for not even a special train would be able to beat the record of this racing automobile.

Although thousands of dollars annually are paid by American journals for press messages between Paris and New York, very little has been expended by Paris journals on telegraph messages between the States and France. A change has recently been made by *Le Matin*, one of the most important of Parisian dailies, which has inaugurated a special telegraphic service every night between its New York correspondent and its headquarters in Paris. By a special arrangement, also, the New York *Sun* supplies the French journal with its latest news from all parts of the world. By this arrangement the French public are likely to obtain much more reliable and extensive news from the States than has hitherto been available. In announcing this change to the public *Le Matin* does not forget to blow its own trumpet, and at the same time it tells us many wonderful things about the importance of the New York *Sun*. As a consequence the Paris edition of the New York *Herald* takes the French journal severely to task in a leader headed "A Prophet is Not Without Honor Save in His Own Country." Sarcastic remarks are made concerning the special wire that appears to have been laid to link the Boulevard Poissonnière to Park Row nightly, and particulars are asked of this wonderful electrical invention by which "special wires" are laid between Paris and New York without detection. The French journal had stated that the *Sun* is in America what the *Times* is in England. The *Herald* regards this as an ambiguous compliment, "for the *Sun* once enjoyed the reputation of being readable, a characteristic which has never been claimed for the London *Times*." To the *Matin*'s statement that the *Sun* is the most completely equipped of American journals, the *Herald* asks, "Is the New York *World* aware of this? Did the *American* know it? Has the *Tribune* or the New York *Times* ceased to exist? 'The *Sun*,' continues the *Matin*, 'is the sole American journal possessing its own news service.' Here is an affirmation that will probably fill Mr. Pulitzer, Mr. Hearst, Mr. Whitelaw Reid and Mr. Ochs with surprise, or amusement, or both. It is evident, in fact, that in the *Sun* New York has been entertaining an angel unawares."

On the occasion of the visit of the British fleet to Brest and the American fleet to Cherbourg last July, no French journal thought of publishing an edition in English for the benefit of the visiting officers and crews. No sooner, however, does the French Northern Squadron put into Portsmouth on a friendly visit than several London newspapers publish several columns of their news in the French language and distribute the copies on board the ships by means of special motor boats. The French, as printed by the London *Daily Mail* and the *Express*, is not exactly as Voltaire or Chateaubriand wrote it, but any one who is aware of the difficulty of producing a newspaper in a foreign language without the aid of a specially trained staff will forgive a few errors in view of the enterprise displayed.

Honor has been conferred on the *Fédération Française des Travailleurs du Livre* (Typographical Trade Union) by the selection of Monsieur Keufer to the post of vice-president of the International Exhibition of Industry to be organized by the French government in 1909. Leaving his native town of Ste.-Marie-aux-Mines in Alsace when that province was annexed by Germany, in 1871, M. Keufer came to Paris, and has for over thirty years been connected with the Typographical Trade Union. For over twenty years he has filled his present position at the head of the French Federation and has won esteem from all sections for the ardor with which he has worked for reform and the firmness with which he has kept in check the extremist section.

L'entente cordiale meets us at every step, and has even got into the inner workings of printerdom. At the eleventh typographical congress of the Union of Master Printers of France, held last month at Rouen, an English delegate, Mr. Harry Cooke, was present as the representative of the English Federation of Master Printers. This is, we believe, the first time that British and French employers have been brought together. Following immediately on the trade-union congress at Lyons, this meeting of the master printers of France was of more than usual importance. The men's society is resolved on obtaining a nine-hour day next year, and has increased its members' subscriptions in order to be prepared for the struggle. A recent vote taken in the Paris section gave, out of 2,035 voters, 1,312 in favor of the increase of subscriptions, 699 against and 24 neutral. At their congress in Lyons the men had asked for a mixed commission of employers and workers to examine various conditions of work. The employers replied to this at their congress by appointing a commission of six members, three to be elected in Paris and three in the provinces, to meet a committee of the same number of delegates from the men's federation. Perhaps by this means an *entente* will be arrived at on the question of the reduction of hours without recourse to violent means.

The confederal label was strongly repudiated by the masters' congress, and a note sent round to every master printer in France pointing out what is, in the opinion of the congress, the true significance of the trade-union label. The note states that the label signifies adhesion to the General Confederation of Workers, which has for its object the abolition of employers, and the destruction of the bourgeoise element in society by means of general strikes. It signifies a pact with internationalism and revolution, for the meetings of the General Confederation of Workers are opened with the singing of the revolutionary song "L'Internationale." The note advises employers to point out to customers the true significance of the union label. Naturally this decision has not met with the approval of the Workers' Federation and protests have already been made.

The congress also voted against the proposed law granting old-age pensions to workers, declaring that the matter should be left to private initiative, with encouragement from the State and employers. This decision,

too, has failed to meet with the approval of the men's societies.

On the subject of the Imprimerie Nationale, which is just about to enter upon a great extension, both the masters' and men's congress were in accord, a committee of six delegates from each side being appointed to devise means to put a stop to the menacing attitude of the national printing works toward private industry. Other matters discussed by the Rouen congress were the importance of the composing machine, postal reform, responsibility in case of fire, factory inspection, the German tariff, customs duties and the ever-present question of competition.

Madame Hofer ought to have a profound respect for the press. A few days ago the good dame was an obscure canteenkeeper in a dragoon regiment stationed at Sedan. She bought a ticket in the Press Lottery and woke up the next day to find herself the possessor of the sum of $200,000. Who will dare to say now that there are no plums in newspaperdom?

M. Renault, a Parisian typefounder, feeling that he had earned the reward of his labors, decided to retire from business, and in consequence sold his establishment. Before leaving he distributed among his workpeople, as a parting gift, the sum of $25,000. Every member of the staff, from the oldest workman to the youngest apprentice, benefited by this generous gift, the individual sums received varying from $100 to $600. M. Renault, who does not believe in being generous only when death has abolished the value of money, has always shown himself a generous employer. During the Paris exhibition of 1900 he voluntarily increased the salaries of all his workpeople ten per cent, to enable them to meet the increased cost of living during that year.

A WORD OF SYMPATHY.

A Sydney *Bulletin* contributor gives a word of sympathy to compositors, while descanting on the angularities of the caligraphy of some of those who supply newspaper copy:

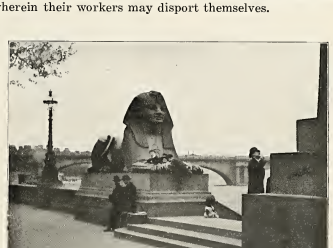
"Notice the little, affected mannerisms in the manuscript of writers. As a rule it is young writers who affect them — writers who have never really done enough writing to acquire mannerisms. For instance, some never dot an 'i' or cross a 't' — a very annoying piece of affectation. Some never write the word 'and,' but use some mysterious Chinese sign instead. Some never punctuate, or do it so carelessly that the marks are scarcely visible. Some carefully punctuate, but affect to ignore the use of capital letters. But the affectation of illegible handwriting is the most common, and does the most to prevent the proofreader ever getting anything better than a back seat in the Heavenly Kingdom. Two of the worst offenders in this respect that I ever knew were, however, old hands. They both wrote a paw that looked like a cat fight, and ever since seeing it I have had an augmented respect for the compositor. The man who could find a meaning in these fearsome hieroglyphics could find the North Pole any morning before breakfast. Yet with all his ingenuity there are three words in our language that always undermine the compositor's intelligence. The first is 'lovely'; every compositor and reader agree, dead against the context, that it must be 'lonely.' Then there is 'doze,' that is always 'dose,' even though you print it, as I have done before now. Lastly, there is 'cheery'; no man with type in hand can sleep soundly o' nights unless he has made it 'cherry.' Beyond this I have nothing but grateful feelings toward compositors, and hope to meet the whole tribe in Heaven."

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

At the time of penning these lines the holiday season is in full swing, and printers who can afford the luxury are hieing themselves to the seaside or country, where for a week or two they may enjoy the fresh breezes and inhale sufficient pure air to clear out the corners of their lungs that are filled up with the dust of the type cases and the stuffy workrooms. The annual holiday is a good thing for the workmen's health, as well as for the employers', and our progressive firms are generally recognizing this by granting an annual holiday — with wages paid — to all employees who have been some time in their establishments, and who may be reckoned as permanent hands. Some houses are even going beyond the giving of a holiday, and are providing clubhouses of a sumptuous character and recreation grounds wherein their workers may disport themselves.



SPHINX, THAMES EMBANKMENT, LONDON.

The action of the Rotary Photographic Company — one of the largest postcard-producing firms — is an instance of this care for the hands employed. They have purchased a fine residential estate, with large house, orchard, gardens and lawn, close to their works, and the object of a gathering held the other day was to formally hand over the key to the chairman of the club and declare the house and grounds open for the use of the employees. In the course of an interesting speech, those present were informed that each of the company's workers were given a Christmas box equivalent to five per cent of their wages, a holiday with full wages, an annual outing and free medical attendance, and that was in addition to the new clubhouse which was then formally declared open. On the ground floor of the clubhouse there is a reading-room (beautifully furnished in drawing-room style), a cardroom, a committee-room, a dining-room and a billiard-room. On the upper floor there is a similar reading-room for the ladies, several bedrooms and a magnificent bathroom, fitted for spray, douche and other baths. There is also a library which is not quite ready yet. The directors of this progressive firm attribute much of its phenomenal success to the interest and spirit with which the employees carry out their duties, and believe that by thus treating them well they add to the profits of the firm by the earnest and willing service that is given.

A new French rotary composing machine has been built by M. Beha, in which the line is set up in matrices

and then cast, as in the Linotype. It has indeed a combined resemblance to the Linotype, the Typograph and the Dyotype, but it differs from these machines in the fact that its principal movements, being nearly all cylindrical, permit a carrying rotary movement that causes the matrices to glide into the collector in the most easy manner. The machine is in appearance somewhat like a bronzer, and occupies about the same space, and the inventor claims that it is possible to set one hundred per cent more on it than can be done on any existing machine of this class. There are ninety-six characters on the keyboard. The matrices are justified by elastic spaces, and, after the line is cast, are automatically distributed. No particulars as to price are yet given.

An enterprising American inventor, Mr. George Livingstone Richards, has established in Fetter Lane, E. C., his wonderful machine that folds, wraps, addresses and sorts magazines for post. The inventor claims that the machine does the work of a hundred men. In the space of an hour it folds up thousands of magazines, puts them in gummed wrappers, addresses each one to the person for whom it is intended, and sorts them out into sacks, according to the locality to which they have to be sent. It has taken Mr. Richards three years to complete the machine. He calls his invention "The Auto-Mailing Machine." To say that he is proud of its almost human completeness is scarcely to express his fondness for a thing with which he says he "lived, ate, slept and walked in the street for three years." The Auto-Mailing Machine fascinates every one who watches it. You see piles of newly printed magazines fed in at one side and a moment afterward you see them, wrapped and addressed, tumbling gently into their appointed sacks on the other side. Mr. Richards is the proprietor of the *Brown Magazine*, Boston, and is here to offer his invention to British printers. On this side, however, there is not so much mailing of magazines as in the United States, most of our distributing being done through the local news agents. Mr. Richards is hopeful, however, that he may succeed in inducing our printers and publishers to invest in his very ingenious and wonderful mailer.



BEDDINGTON POSTOFFICE, LONDON, ENGLAND.
A Quaint Old House of the Fifteenth Century.

A rumor is afloat — whether true or not it is too early to be certain — that the "Associated Typefounders," as the firms that compose what is known as the "ring" call themselves, are about to make startling reductions in the price of type. The introduction of the Linotype and Monotype has deprived them almost entirely of the newspaper orders that they used to have, and the great number of printers who cast their own body types and the multiplication of small founders who cut prices have seriously affected the older firms, and so, to endeavor to get back lost trade, rumor has it that free double cases are to be given to all purchasers of jobbing fonts where the order for each font amounts to not less than $8, and all display types, such as Antiques, Ionics, Clarendons, Blacks, Church Texts, Sans, Dories, Gothics, etc., will be sold at much lower rates. Even more startling reductions are to be made if necessary, and one object is to be the exclusion of the American and German typefounders from the British market by making it impossible for them to make a profit at the prices at which they would have to sell to compete with British houses.

The London Society of Compositors has decided to issue a monthly magazine, to be called the *London Typographical Journal;* it is to be 2 cents and is to consist of sixteen pages text and a four-page wrapper. The control of the journal is to be entirely in the hands of the society, but the scope of the contents is to include the work of all kindred trade unions. The editorial work is to be conducted by the secretary, assisted by a subcommittee of three, to

be appointed by the executive. It is suggested that an organ jointly owned by all the printing trades, say, through the medium of the Federation, or with the provincial and Scottish *Circulars* and the London venture rolled into one, would be a better idea. The circulation is to be a compulsory one on the various chapels.

All the station bookstalls on the English railways are at present held by the old and eminent firm of W. H. Smith & Son, whose great building in the Strand is so interesting to American visitors to London, and the firm has for so long enjoyed this monopoly that it comes as a surprise to the public to hear that it is about to come to an end and that in future the leases of the bookstalls will be put up for public tender. There is also a rumor that one of the largest and most hustling of the new purveyors of cheap newspapers and snippety literature intends to obtain the control of this business, with the primary view of pushing the sale of his own papers and publications. In the interests of the public, which demands before all things impartiality in the distribution of their various daily and weekly papers, the management of the railway bookstalls in the interests of any particular newspaper or group of newspapers is much to be deprecated. It would undoubtedly be a great public advantage if the railways concerned could see their way to exclude newspaper proprietors and to accept tenders only from recognized members of the wholesale trade. It is to be hoped that, in the changes which will be made, measures will be taken to safeguard the interests of the present stallkeepers, for whom any change of proprietors must be the reverse of advantageous. So large and so deserving a class of almost public servants ought to receive special consideration in the event of any change, but, of course, it is always on the cards that Messrs. Smith & Son, with their extensive knowledge of catering for the literary needs of the railway passenger, may be the successful tenderers.

At the commencement of these notes I said that this was the holiday season. It is also the season of the "beanfeast," or "wayzgoose," and every Saturday troops of happy printermen go off to enjoy the country air, the pleasure of a good dinner among congenial surroundings, and, alas, too often, to return in a somewhat muddled condition, that somewhat discredits these ancient and venerable institutions. Still, with all their drawbacks, these "beanfeast" dinners are an excellent means of promoting harmony between employer and employed, for the master as well as the men sit at the same table, and partake of the same fare, and there is generally much speechifying and wishing of prosperity for the coming year. Anything that tends to promote a good feeling between master and man is to be commended, and in this connection may be noted an interesting incident that occurred the other day in the office of a London printer, when three separate deputations entered the sanctum of the old-established firm of printers, Messrs. W. Speaight & Sons, Fetter Lane, E. C. The occasion was the celebration of the seventieth birthday of the managing partner, Mr. J. J. Speaight, printer of the *Christian World* and many other well-known newspapers, son of the late Mr. W. Speaight, printer of the first Nonconformist newspaper (*The World*, 1830) and nephew of the late Mr. Edward Speaight, for many years day printer in charge of *The Times*. The good wishes of his employees were expressed by the first deputation in presenting an illuminated address to "a just and upright employer." Mr. Stokes made the presentation on behalf of the men. The second deputation rep resented "a few friends," by whom Mr. Speaight was presented with a handsome tantalus, Mr. F. Cumbers making the presentation. The third deputation consisted of the whole of the executive staff, who, as a "mark of high esteem and affection," presented Mr. Speaight with a handsome candelabrum. Such an incident shows well the regard of the good employee for the employer who conducts his business in such a manner as to command the respect of those under him.

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR E. TAYLOR.

JUDD MORTIMER LEWIS.

THAT the newspaper-reading public of America has a warm spot in its heart for the writers of child verse is again brought to mind by the popularity and widespread clipping of the writings of J. M. Lewis, of the Houston *Post*, by the exchange editors all over the country.

Mr. Lewis is another addition to the long list of those who have entered journalism from the ranks of printerdom. He was born in Fulton, New York, in 1867. At



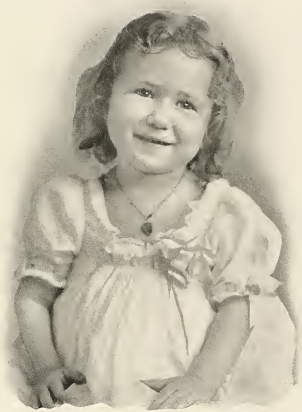
JUDD MORTIMER LEWIS.

about the age of eighteen he entered the employ of the A. N. Kellogg Newspaper Company, at Cleveland, Ohio, as a stereotyper, and remained with them until June 1, 1901, when he joined forces with the Houston *Post*, filling the position as he says "of paragrapher, exchange editor, poet and funnygrapher," in which varied capacity he furnishes approximately two columns of original matter every day, and he admits that he enjoys the work.

As to Mr. Lewis' work as a newspaper poet that has gained for him such widespread appreciation we can not do better than to quote the following from an advance notice of a book that is to be issued shortly by the Houston Printing Company, which will contain a collection of Mr. Lewis' poems:

"We can say little regarding Mr. Lewis' ability as a poet that the world does not already know; his work has at different times and by widely scattered publications

been compared to and rated as superior to the best efforts of Riley and of Eugene Field. Comparisons, however, are odious, and we make no such claims, our only claim is that Lewis is Lewis, and that his work is so distinctive and exquisite as to give him a place by himself. His baby poems have brought him letters of appreciation from lovers of children all over the land; his love lyrics have brought him letters of enthusiastic commendation from delighted lovers, and these exquisite humorous, pathetic and sentimental gems have been reproduced in publications in England, Canada, Mexico, Japan and the Philippines, while newspapers of the United States may truthfully be said to have the Lewis habit."



MARJORIE AUGUSTA LEWIS.
Three years old — the source of Mr. Lewis' inspiration for his baby poems.

From a collection of over sixteen hundred, Mr. Lewis sends the following selections, as he wishes it to be understood that he is never too busy to show goods.

THAT'S WHY.

When you hold your arms up to me
And you tell me not to go,
And I lift you up to kiss you,
Or I bend away down low,
Don't you know, dear heart, I'm going
To the task I've got to do
Just because I love you, baby,
Just because I'm loving you!

Just because I love you, baby,
Just because I'm loving you,
Do I kiss you, dear, and leave you
For the task I've got to do;
And I come back home at evening,
When the sun is sinking low,
Just because through all the day, dear,
I have loved you, loved you so.

So be at the gate to meet me,
As you were to say good-bye;
Let your lips be pursed for kisses,
Let me see your tresses fly
As you run, dear heart, to meet me.
And I bend away down low;
And I'll lift you up and hug you
Just because I love you so.

WISHIN' TIME.

When the wishin' time of year,
When the fishin' time of year,
When the flowers are a-bloomin'
And the coaxin' rains are here,
When the mockingbirds are callin',
And of nights the caterwaulin'
Of the lovelorn cats are smiting
The tympanum of the ear,
Don't you wish that you could go
Where the country breezes blow,
And the old trees seem to beckon,
And to whisper: "Come on, here?"

When the dreamin' time of year,
When the gleamin' time of year,
When the moon shines all the night-time
And the days are bright and clear,
When of nights you hear the callin'
Of the mockingbirds, and fallin'
Through the darkness comes the whirrin'
Of the crickets to your ear,
Don't you wish you could skedaddle
Back to where you used to paddle
In the branch, back where the breezes
Seem a-whispering: "Come here."

THE FLAGS.

(Written at the time Congress passed the bill authorizing the return of captured battleflags to the South.)

Aye, bring the flags, the tattered and shot-torn,
The rent and faded banners that were borne
By hands now dust, and cheered by lips now dead,
Flung high o'er rampart rent with shot and red
With blood of brave, brave men of North and South!
Aye, bring them back! With eyes tear-dimmed and mouth
Whose lines show grief, and, back of grief, a pride!
The South will take them! For these flags have died
Brave men — no braver! in the rain of death
The flags were yielded only with their breath.

Aye, bring the flags, the flag at Sharpsburg lost!
And bring the flag at Appomattox tossed!
Bring them to Dixie, where, for what they mean,
The hearts long dust, the weary years between
Old Dixie's strains, the far-flung rebel yell,
The sons who died in war's red seething hell,
They will be treasured, kissed with pain-drooped mouth!
There is no North to-day nor any South
Abreast they march where unwon heights still gleam;
But save the flags, mementoes of a dream.

LULLABYE.

Elfland horns are faintly blowing,
Blowing, blowing,
Faintly calling;
Little folks are sleepy growing,
Growing, growing;
Lids are falling.
Wearily each shoe and stocking
Comes away; outside the mocking
Of the mock-bird swinging, rocking
On its perch rings clear and high,
Mingling with a lullabye.

Little folks asleep are falling,
Falling, falling,
Sleepy growing;
Far away nightbirds are calling.
Calling, calling,
Cows are lowing;
Soon will all the world be sleeping,
Babes in mothers' arms are creeping,
And the katydids are cheeping
To the moon up in the sky,
All intoning, "Lullabye."



DUFFERIN TERRACE, QUEBEC, CANADA — GRAND TRUNK RAILWAY.

Photo by William Notman & Son, Montreal, Canada.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, bolder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. Revised Second Edition. The standard text-book on the Linotype machine. Full information and instructions regarding the new Plica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things You Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, $2, postpaid.

THE Swedish Typographic Federation has 3,575 members. Of 149 composing machines in use, 73 are Typographs, 67 Linotypes, 7 Monolines and 2 Monotypes.

MONOTYPE KEYBOARD.— J. R. Phillips, West Philadelphia, Pennsylvania, asks the opinion of brother Monotypists regarding a trouble experienced by Monotype keyboard operators. He says: "When a key has been out of use for any considerable period the plunger becomes slightly coated, and when depressed, gums in the bushing, thereby causing annoyance and loss of time by failing to properly respond." *Answer.*— John Kopp, Monotype operator in the Henry O. Shepard office, Chicago, has devised a remedy for trouble of this nature. He procured a piece of thin bookbinder's leather and marked it off into 255 squares, an inch apart each way. At each intersection of the lines a hole was punched through the leather and then the key buttons were removed and the leather piece slipped over the plungers and down as far as the shoulders. The key buttons were then replaced and served to hold the leather cover tightly in place. The top rim plate of the keyboard was then unscrewed and the leather trimmed and the edges slipped beneath the plate, which, when replaced, made a dustproof shield for the keyboard plungers. It has been found that keyboards protected in this way do not become dirty and the key plungers do not bind, no matter how long left unused.

SHEARING OF MATRIX EARS.— An operator writes: "I am using a very old font of matrices, badly used up, and alignment is impossible. I have carefully adjusted vise-automatic and first elevator, the latter adjustment being made with a line of new matrices. Yet when I put in new sorts, they will, in a day's run, become slightly sheared. It is the upper edge of the lower front ear which is sheared." *Answer.*— The first elevator and vise-automatic adjustments must be out, as nothing else can shear the inside lower ear of matrices. The adjusting screw which limits the down stroke of the first elevator is probably set too low. There should be a clearance of one-sixty-fourth of an inch beneath this screw when the first elevator rises to make alignment. This will insure the matrices being lowered far enough to enter the groove in the mold without friction. Set the vise-automatic when the elevator is at its full down stroke, so that the dog barely clears the pawl in the stop rod. Be sure that the knife wiper or the latch rod, which moves the wiper, are not interfering with the stroke of the elevator.

TRIMMING KNIVES.— C. S. F., a Michigan operator, writes: "I am having trouble with a No. 2 double-deck machine. Small particles of metal gather on the lower knife-block liner, on the end toward the mold where the bevel begins. This causes the letters on the end of the slug to be smashed when ejected. The block has to be taken out very frequently and cleaned. It is a new one and seems to be perfectly free from anything which could cause the metal to stick — no burrs or rough spots. This trouble seems to occur only on slugs with the one-point rib — never on solid slugs. (2) The knives have to be adjusted every time I change the length and thickness of a slug. The back knife seems to work away from the slug and frequently has to be driven back. How can I fix it so that it will stay where it belongs?" *Answer.*— New machines have a support directly beneath the knives against which the mold is pressed when slug is being ejected. Metal will gather here and bruise the face of slugs. The only thing to do is clean it frequently. (2) If screws which hold the back knife are tightened they should prevent knife slipping. Some machinists place paper between the knife and the frame to prevent slippage.

COAL-OIL BURNER TROUBLES.— An Indiana operator writes: "We have an oil burner for our machine and it is very difficult to keep metal at proper temperature, and back squirts are so frequent that it is very annoying; sometimes it is so from metal being too cold and sometimes too hot. Could there be any other causes when lock-up seems to be square and not too tight? Will too loose lock-up cause back squirts? Mouthpiece seems to be perfect and not warped. If metal squirts behind disk so machine can not be backed easily off locking pins, would it be all right to disconnect mold slide and pull out pinion which turns mold disk so it clears pin on flange, and allow machine to return to normal, then push disk off of pins in order to lower disk?" *Answer.*— Your trouble is

caused from lack of regulation of temperature of the metal. Probably there is not enough mercury in the governor. Remove the adjusting stem which projects at right angles from the side of the governor and pour in mercury at the top of the governor, when the metal is cold, until it runs out at the opening. Then replace the adjusting stem. When metal gets too hot, screw in on the stem, or out on it when the metal gets too cold. When you once get it adjusted, it should control temperature. Regulate the flow of oil by means of the needle valve and set the pointer on the dial to about one hundred and twenty drops per minute. Keep the burner clean and free from metal. Your question regarding whether a squirt will occur if metal-pot does not lock against mold shows lack of knowledge of this part of machine. You must know that if the pot does not close against the mold, metal will flow all over the back of the disk. There must be a tight joint between the pot and the mold and the mold and the matrices, so metal can not escape from the mold cell when the pump acts. It is very unusual for metal to squirt behind disk in such quantities as to prevent the machine being backed off locking pins. No harm can result from disconnecting mold slide and allowing the machine to turn around without revolving the disk, though, of course, it can not go any further than the ejecting position, as the ejector must pass through the mold cell before the machine can come to normal position. A new edition of the "Mechanism of the Linotype" which has just been published contains full instructions regarding the coal-oil burner. You should get a copy of this book.

HIS BETE-NOIRE.

The Herald's mills were grinding fast
When the machinist before them passed;
He thought he had them on the run,
When came this yell from No. 1—
MACHINIST!

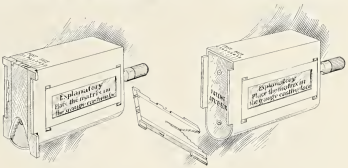
The letter "1" in channel "o,"
Quite often it was wont to go.
When this had been attended to
There 'rose this shout from No. 2—
MACHINIST!

A twisted "mat" had urged the call,
A twisted "mat"—oh, that was all;
'Twas out at last, he laughed with glee—
The same old dirge from No. 3—
MACHINIST! ! !

Incessantly he hears that shout,
It nearly drives his senses out,
So oft' to hear in accents shrill:
"Now won't you come and fix this mill?"
MACHINIST! ! ! ! !

—*L. P. Artman, in Typographical Journal.*

A HANDY MATRIX GAUGE.—J. W. Steele, Linotype machinist on the Chicago *Journal*, has invented a useful gauge for determining exactly what font and face any certain matrix may be. It is particularly valuable when ordering sorts, as with it as a guide, mistakes can not be made. To determine the face or font of a given matrix, it is placed in the gauge, on one edge of which are a series of graduations. When it is known that all Linotype matrices are marked on the foot with notches or nicks, the number and location of which indicate the face and font, it will be seen that the gauge will give a correct reading of the notches in any matrix placed in it. It is then only necessary to look up the list of matrix faces to determine its proper classification. Mr. Steele has listed all the matrix faces produced by the Linotype Company and the number of their notches, and the corresponding titles of the faces are printed on a strip of paper about an inch wide, which is rolled upon two cylinders within the gauge. The turning of a thimble brings the titles in succession beneath an opening through which they can be read. For instance, in the illustration, the matrix in the gauge shows notches opposite lines 1, 3 and 4. Turning the thimble until No. 134 appears, it shows that it is "roman and italic No. 13." Referring to the font mark, it is seen to be opposite line No. 5. Turning to the list it



STEELE'S MATRIX GAUGE.

is seen that No. 5 indicates ten-point. As new faces are added Mr. Steele intends to furnish new lists which can be substituted for the old. A patent has been applied for.

A NEW LOT OF QUERIES.—T. R., an Indiana operator, wants information on the following points: "(1) The proper procedure to take out an old partition and put in a new one in the entrance channel? I did the trick a few days ago; the ones replaced were about the center of the channel, and getting all the partitions back worried me quite a bit, as I had never before had occasion to put in a partition. Finally, I gave up the theory of driving them back and placed the entrance channel in the vise with a board at top of partitions and they all moved up to their respective places quite nicely. (2) The proper adjustment of the magazine. Suppose the magazine is out of adjustment at both ends, which of the three adjustments are made first and to what point is each adjusted; lower end of magazine, upper end of magazine or the entrance channel? (3) When cam yokes are in normal position on trigger, should keyrods rest on cam yoke? (4) Could anything but dull knives or a turned edge cause slug to be thicker on bottom than on top? (5) Should mold disk show a firm impression on a line of matrices at a point just before metal-pot makes its final lock against mold, and at this same point should not the eccentric pin in mold-cam lever show a little impression — noticeable by moving the eccentric pin up and down. One of the machines here, which is less than two years old, shows no impression at any point of the locking up, except when metal-pot locks up against the disk, eccentric being shoved down to its full capacity. This mold-cam lever and both rollers fit snugly and not enough lost motion anywhere to be noticeable; the machine has begun to scatter a film of metal. Just before the pot locks up you can draw the mold disk forward a trifle with your hands. Could it be possible that the eccentric had been set too tightly at first, which has caused the mold-cam lever to spring? I propose to get a mold-cam lever roller one-eighth of an inch larger than the old one (which is new), and if necessary cut out a little at the back of slot in mold-disk slide to allow roller to seat properly; that would give me one-sixteenth of an inch more leverage on the eccentric pin. (6) What kind of matrix buffer is being used on the new model machines in place of buffers Nos. D646 and D647, plate 11, which the catalogue says have not been supplied since January 1, 1903? (7) What is the difference between mouthpiece No. F535 and F709? Is not the same kind of a gib used for both? (8) In what number of THE INLAND PRINTER did you have an article on "The Care of Metal"? (9) Can malleable iron be brazed together as well as steel, and what is the process for each?

(10) Can malleable iron be case-hardened as well as steel, and what is the process for each? (11) How can one model of machine be determined from another, and how many different models are there in use? If you have the space I would be very glad to have you explain this model business. (12) Am at a loss to find a remedy for letters not entering the assembler pawls; the pawls are in good shape and the star wheel places the matrices inside the rails at least one-sixteenth of an inch, but the thin letters lay back invariably and especially so when coming next to a spaceband. The brake is good and sharp and the spring on slide seems to be strong enough and also the spring on the brake. I have strengthened both and weakened both and notice no difference; also removed the spaceband buffer spring and that seems to make no difference. The star wheel has force enough to drive over a forty-em line." *Answer.*—(1) Take



A. C. YOUNG.



E. R. SWITZER.

RECENT GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

out the screws at each end of channel-entrance partition plate and remove guide brackets and stopping bar. The entire brass entrance plate can then be drawn out of the iron casting. Withdraw wire above locking strip and any partition can then be readily removed. (2) First make adjustment by screws which rest on supporting rod till matrices on the distributor bar clear partitions one-sixteenth of an inch; next sidewise adjustment of magazine till matrices drop without fouling on partitions; then sidewise adjustment of keyrods so that they hang squarely from verges, and then upstroke of keyrods by screws beneath lower end of magazine till keyrods at highest upstroke clear verges one-thirty-second of an inch. (3) Keyrods should clear cam yokes when parts are in normal position. (4) If right-hand knife is too sharp and the cutting lip is not parallel with base of knife, it will tend to gouge into the ribs and make them thinner at the base. (5) The disk should not come tightly against matrix line until pot forces it forward just before the cast occurs, and there should be the slight play you notice before the final lock-up. Do not attempt alterations of the machine. If a film of metal gathers on mold face, set the mold wiper close enough to do its work and lubricate it with a paste of oil and graphite and look for some obstruction to the forward movement of the mold disk, such as loose screws in mold or vise jaws, metal on locking studs, etc. (6) F646 is a fiber buffer now used in all repairs; F647 is still made of steel. (7) All machines numbered below 6500 were equipped with mouthpiece F535; the clamped mouthpiece was used on machines numbered 6500 to 7000; since then F709 has been used; gib F710 is the new gib and can be used on all machines. (8) The March, 1902, number of THE INLAND PRINTER contained an article on the care of metal. (9) Malleable and cast iron can be brazed as well as steel. A brazing compound is made by the Cortland Specialty Company, Cortland, New York, which will also furnish directions for use. (10) Malleable iron can be hardened by heating to a cherry-red heat and plunging into water. (11) There are three models of Linotypes — the Model One, which was the standard until 1902; the Model Two, or double-magazine machine, and the Model Three, or pica machine, which differs from the Model One in that it uses a wider magazine and the face of the machine is correspondingly wider. It embodies all late improvements and is now the standard. (12) If the matrix buffer strips in the assembler are worn, matrices will tilt to the right. They can be renewed in late machines, though in earlier ones the rails themselves had to be patched.

RECENT PATENTS ON TYPESETTING MACHINERY.

Linotype Jr. Spaceband.— Omar Southwell, New York city, assignor to Mergenthaler Linotype Company, New York city. Filed November 25, 1904. Issued August 8, 1905. No. 796,767.

Linotype Spaceband.— J. H. Street and Charles Karsten, Chattanooga, Tennessee. Filed December 12, 1904. Issued August 8, 1905. No. 796,770.

Multiple Magazine Linotype.— Byron Van Wie, New York city, assignor to Mergenthaler Linotype Company, New York city. Filed December 28, 1904. Issued August 8, 1905. No. 796,776.

Pump Stop.— F. A. Vinton, Baltimore, Maryland, assignor to Mergenthaler Linotype Company, New York city. Filed March 15, 1905. Issued August 8, 1905. No. 796,778.

Pump Stop.— P. G. Wolff, Baltimore, Maryland, assignor to Mergenthaler Linotype Company, New York city. Filed March 22, 1905. Issued August 8, 1905. No. 796,786.

Double-magazine Linotype.— H. A. Agricola, Jr., Atlanta, Georgia, assignor to Mergenthaler Linotype Company, New York city. Filed March 30, 1905. Issued August 8, 1905. No. 796,790.

Logotype Casting Machine.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 23, 1904. Issued August 8, 1905. No. 796,825.

Logotype Casting Machine.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed January 19, 1905. Issued August 8, 1905. No. 796,826.

Keyboard Cam Yoke.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed December 24, 1904. Issued August 8, 1905. No. 796,843.

Double-magazine Distributor.— L. L. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 10, 1905. Issued August 8, 1905. No. 796,844.

Linotype Mold.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York city. Filed March 28, 1905. Issued August 8, 1905. No. 796,850.

Distributor.— David Petri-Palmedo, Hoboken, New Jersey, assignor to Mergenthaler Linotype Company, New York city. Filed February 2, 1905. Issued August 8, 1905. No. 796,859.

Tabulating Device.— W. R. Speechley, Broadheath, England, assignor to Linotype and Machinery Limited, London, England. Filed March 18, 1905. Issued July 4, 1905. No. 793,691.

Linotype Machine.— F. E. Bright, Philadelphia, Pennsylvania, assignor to Mergenthaler Linotype Company, New York city. Filed April 6, 1905. Issued July 4, 1905. No. 793,766.

Logotype Casting Machine.— Safe Deposit and Trust

Company, of Baltimore, and Abner Greenleaf, executors of Ottmar Mergenthaler, deceased, and Emil Lawrenz, Baltimore, Maryland, assignors to Mergenthaler Linotype Company, New York city. Filed December 14, 1901. Issued July 11, 1905. No. 794,628.

Logotype Casting Machine.— Safe Deposit and Trust Company, of Baltimore, and Abner Greenleaf, executors of Ottmar Mergenthaler, deceased, assignors to Mergenthaler Linotype Company, New York city. Filed August 16, 1903. Issued July 11, 1905. No. 794,629.

Assembling Mechanism.— R. J. Foster, Montreal, Canada. Filed November 20, 1903. Issued July 11, 1905. No. 794,670.

Adjustable Mold Liner.— F. P. Howard, Washington, D. C. Filed July 13, 1904. Issued August 1, 1905. No. 796,213.

Justifying Apparatus.— H. J. S. Gilbert-Stringer, London, England. Filed July 6, 1901. Issued August 1, 1905. No. 796,318.

Type-distributing Apparatus.— A. A. Low, Horseshoe, New York, assignor to Alden Type Machine Company, New York city. Filed November 28, 1904. Issued August 15, 1905. No. 797,008.

Linotype Mouthpiece.— Robert Collins, San Francisco, California. Filed July 20, 1904. Issued August 15, 1905. No. 797,405.









I. T. U. AT HAMILTON, ONTARIO — GRAND TRUNK RAILWAY.

Linotype Magazine.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 15, 1904. Issued July 18, 1905. No. 795,028.

Double-magazine Distributor Box.— H. C. Zenke, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 12, 1904. Issued August 1, 1905. No. 795,878.

Line-delivery Carriage.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed May 5, 1905. Issued August 1, 1905. No. 795,936.

Double-magazine Distributor Box.— C. L. Grohmann, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed June 16, 1904. Issued August 1, 1905. No. 795,969.

Linotype Machine.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed January 7, 1905. Issued August 15, 1905. No. 797,411.

Linotype Magazine.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 17, 1905. Issued August 15, 1905. No. 797,412.

Linotype Magazine.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 17, 1905. Issued August 15, 1905. No. 797,413.

Keyboard Lock.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed August 3, 1904. Issued August 15, 1905. No. 797,436.

Job Composition

BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 50 cents.

SPECIMENS OF LETTER-HEADS.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

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TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

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THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, Instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proof-reading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

The completed job may be mechanically perfect; but that does not always imply that it has been produced with the greatest facility. Neither does a great amount of artistic ability within a man assure us that he is a skilful workman.

We often hear the foreman remark: "As a display compositor, Brown is an artist, but his justification is extremely bad."

The exasperated stonehand calls him a blacksmith.

"Jones is not an artist, but his workmanship is complete. When he sets a job you can depend upon it that it will lift. The rules in his panels join perfectly. There is but one fault to find with Jones. He is too slow. His methods of accomplishing results are roundabout and tedious."

Both Brown and Jones belong to the class of job-printers who have failed to give proper attention to mechanical details. The one is a careless workman, while the other lacks knowledge of the better way to handle materials.

This department has been assiduous in its promotion of higher attainments in job composition; it is faithful in its maintenance of the principles of design as the governing factor of art in typography, and it contends that the details of mechanical performance must be first considered if the printer would attain distinction as an expert workman. To accomplish this, the apprentice must apply himself first of all to the acquirement of skill in the use of materials and tools. Having perfected himself in this respect, his artistic tastes will assert themselves later on as he develops his talents through practice, observation and study.

It is a pity that so many young men are permitted to neglect their workmanship during the first years of their apprenticeship. The foreman who fails to instil an appreciation of careful mechanical performance in the young men under his care is partly responsible for the shortcomings of Brown and Jones. It is an easy matter to acquire these shortcomings, and it is difficult, indeed, to change a man's ways of doing work in after years.

Most every journeyman knows how a line should be spaced to make a perfect job, mechanically, but how many men have acquired the habit of always doing it?

While seventy-five per cent of all the job-printers may be able to produce a perfect piece of rulework, how many of these are able to do it quickly?

In building a panel design, a plan of the work is obviously necessary to begin with. Let us say that the compositor plans to construct a rule design like the one shown in Fig. 1. In the first place, he should determine the proper margins, and these will establish the measure and depth of the design. In Fig. 1 the available space for the design is 41 by 14 ems. No part of the mechanical construction of this panel should be done until every rule and every piece of spacing material is known to be available, and has been placed on the compositor's frame.

Modern labor-saving rules, all cut to ems and half-ems, make it possible to figure out the lengths of the various rules required in a few minutes. It is opportune to mention, in this connection, that much of the facility with which this job may be completed depends upon the kind of material with which the office is equipped. It is a difficult matter to quickly construct a rule-design when a great deal of mitering is required, and this can not be avoided with rules which have the face on the center of the body. No office should be without labor-saving rule cases, with rules beveled on one side only. These rules should be made with the various faces on one body. The three-point body is to be preferred, as a combination of these rules will always be a multiple of twelve points.

Rules made on a two-point body are used throughout in Fig. 1. A A, the long rules of the exterior panel, have a one-point face and they are forty-one twelve-point ems in length. All forms of this kind should be made up with the top and bottom rules of each panel overlapping the vertical side rules. This will assure perfect joints in the locking, as pressure applied to the quoins will always force the top and bottom rules snugly against the side

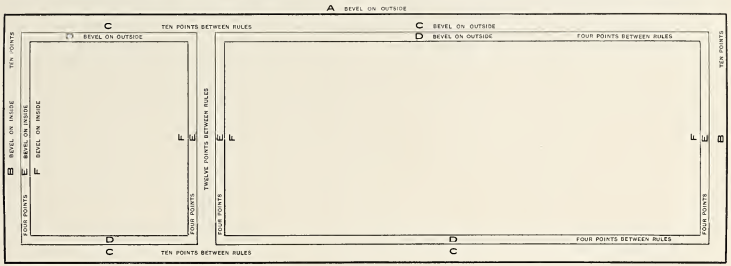


Fig. 1.

of the sheet as possible. Set the type on this strip of paper and justify each word in the center of the space, between the respective pairs of vertical ruled lines allotted thereto. If the heading runs the entire length of two pages, or if the measure is too wide for the longest stick available, the paper should be divided into two strips of equal length, each line to be set up and registered as above. In such cases the two half lengths of the heading must

rules. Rule A, at the top, is placed at the head of the galley, with the bevel on the outside, and left-hand rule B against the side of the galley with the bevel on the inside. Rule B, being two points in thickness, and being on the inside of A A, consequently deducts two points from the even measure of the space on the inside of the exterior panel. Ten points added to this rule would make the deduction an even twelve-point em. For this reason we insert ten-point quads between the rules of the exterior panel and the interior panels. If this is done on both the right and left, a space of thirty-nine ems will remain for the two inside panels. By making the proper deductions for margins and rules, as noted in the diagram, it will be seen that any combinations of panels may be constructed without cutting a rule. C C are half-point face on a two-point body, with the bevel on the outside, and they are respectively nine and twenty-eight ems long; E, twelve ems long, bevel on inside; D, nine and twenty-seven ems, bevel on outside. The panel design, without notations, was constructed by a student of The Inland Printer Technical School in less than thirty minutes. This method of making all calculations for rule lengths, etc., beforehand, is the quick and systematic way to build a rule form, and the completed work is sure to be an accurate piece of justification.

The composition of type-matter to register perfectly to machine-ruled blank lines and book headings demonstrates the compositor's ability to handle the materials of the typeroom with accuracy and facility. Give a stranger in an office a complicated book heading and note his methods of procedure in registering the type to ruling, and you will have a fair gauge of his ability as a mechanic.

In the large office this class of work is usually assigned to a specialist, whose long years of practice have made him proficient as a ruled-heading printer. Usually his methods are the best to follow.

The quickest way to set and register the type-matter for a plain ruled box-heading, consisting of a single line of type of one size, is as follows: Cut off the heading of the ruled sheet and tip this narrow strip of paper to the bottom of a stick set to even ems, and as nearly the measure be placed side by side in the chase and here they must be registered finally to the ruled sheet.

But this method is inadequate for the more complicated ruled blanks, where the heading consists of a num-

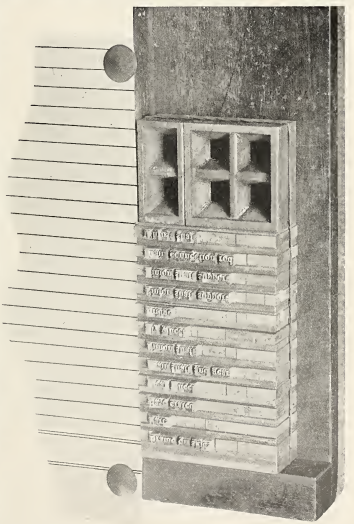


Fig. 2.

ber of boxes containing matter of various depths and several sizes of type, and marginal or side lines in addition.

Fig. 3 is a job of this kind. In this the box heading consists of one, two and three lines, and two sizes of type are used — eight and ten point.

DISMEMBERED PARTS

PARTS	CASE NO.	DIMENSIONS IN INCHES	WEIGHT NET POUNDS	WEIGHT GROSS POUNDS	NO. OF BOLTS	ADJUSTMENT
Frame on skids						
Parts						
Bed rotated						
Gear wheel						
Main shaft and gear						
Power shaft						
Fly wheel						
Bridge						
Power shaft support						
Power shaft sleeves						
Main connection rod						
Thrust shaft						

Fig. 3.

It is necessary to set this blank in two sections, each separately — first the box heading and then the marginal or side lines. Place the galley on the frame with its head to the left, as illustrated in Fig. 4. Lay the ruled sheet on the bottom of the galley with the foot of the sheet to the lower left-hand corner. A reglet or slugs of some labor-saving length, and long enough to cover the heading, should be placed over the sheet at the side of the galley as a foundation to work against. All of the matter in the boxes should be set in a stick made up to twelve-point ems. Commence by setting the box containing the greatest amount of matter. This will establish the greatest depth of the heading. In Fig. 3 the words, "Weight Gross Pounds," occupy the greatest amount of the available space. They occupy three lines of eight-point, which establishes a maximum depth of twenty-four points for the heading throughout. It is found that these words require a measure of four ems and also that the longest line of the heading, "Dimensions in Inches," set in ten-point, will occupy twelve ems. Under ordinary circumstances, the difference in the various measures of the heading would require several changes in the set of the stick, which would consume considerable time. The experienced ruled-blank printer will avoid the necessity of making these changes by setting his stick to the longest measure required at the outset, which is twelve ems. He will set "Dimensions in Inches" and "Adjustment," in ten-point, centered on this measure. A six-point slug and a two-point lead at the top and a six-point slug at the bottom of both these lines will center the words in a twenty-four-point space, the maximum depth of the heading. All of this should be done in the stick, before placing the lines on the galley. Now place eight ems of twenty-four-point quads in the stick, which will leave four ems for setting the headings, "Weight Net Pounds," "Weight Gross Pounds," "No. of Bolts" and "Parts." This method will not only avoid changing the measure of the stick, but it will at once facilitate composition, in that it will give greater freedom

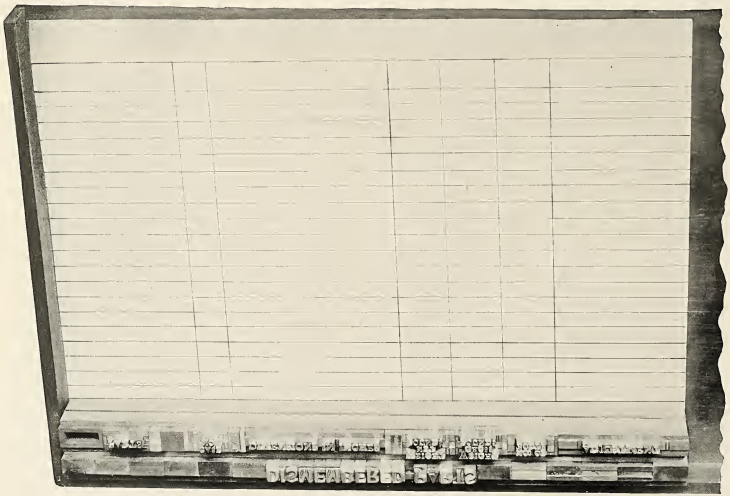


Fig. 4.

to the fingers in making justification to a narrow measure in a deep stick. The three-line headings will make twenty-four points, the required depth, without additional spacing, while the two-line headings will have to be centered by placing two four-em leads, two points in thickness, at the

top and bottom. "Case No." occupies two lines of three ems measure. This measure is set without changing the stick by adding a twenty-four-point en quad to the eight ems already in the stick. Thus it will be seen that this entire heading may be set in one stick and one measure without leaving the case. Empty these lines on a neighboring galley and lift them to the galley containing the ruled sheet as they may be required. Commence with the word "Parts," to the left, and work against the head of the galley. Twenty-four-point spacing between the various sections of the heading will be required to register all of the headings between their respective vertical lines. This completes the heading, and the paper may be removed. Next set the marginal lines in some arbitrary measure, which is generally regulated by the length of the longest line, or by the spacing materials available.

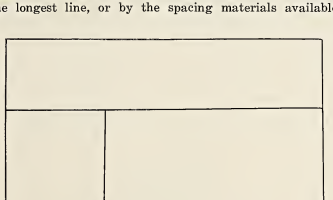


Fig. 5.

Cut a narrow strip from the left margin of the ruled sheet and fasten it with thumb tacks to the wooden sides of an old book galley, as shown in Fig. 2. Place enough slugs at the head of the galley to bring the first line of type in register with the first line of the ruling, and then space out the remaining lines accordingly with leads and slugs.

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Fig. 6.

The heading and marginal lines are now combined into one job and the whole thing is tested finally with a full sheet of the ruled paper. The open space is filled in with metal or steel furniture. This is the proper, efficient and quickest way to set ruled blanks.

To correct any discrepancies that may arise through the locking, it is always well to take a final proof before sending the form to press. Take this proof on French folio, lay it over the ruled sheet and hold both against a window pane. This will prove positively whether the register is or is not perfect. The transposition of a one-point lead is all that may be required at most.

Edward D. Berry, of Milwaukee, Wisconsin, offers a few valuable suggestions in reference to the mechanical part of job composition. These will be of interest in this connection. He says:

"Given a booklet cover; size 10 by 7, oblong; green, rough stock, from the following copy: 'The Whitnall & Rademaker Supply Company. Concrete Building Blocks, Fancy-faced Brick and Building Material. Merrill Building, 211 Grand Avenue, Milwaukee.'

"For this job a heavy design is preferable — something suggestive of the character of their work. The compositor should first draw a rough sketch (Fig. 5).

"The type should be set on his galley without spacing

THE WHITNALL & RADEMAKER
SUPPLY COMPANY

Fig. 7.

the lines. Let us say that a face is selected to match the medium-heavy design he has in mind, as in Fig. 6.

"After deciding upon the size of type to be used and the length and depth of the main lines, the construction of the design is begun; first the outer panel is built and

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Fig. 8.

then the top panel is cut off and the main lines are inserted. As the tone of the border is much deeper than that of the type lines, it becomes necessary to insert the light-faced rules, both to add variety and to avoid a severe contrast of tones (Fig. 7).

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Fig. 9.

"In dividing the lower panel, it is necessary that the division be pronounced, for the separating rules must act also as a supporting pillar for the long upper panel, and they must be heavier than the panel itself. A plain rule of the proper thickness would be too light for the rest of

the page. After the type is inserted in the two lower panels, we have the result shown in Fig. 8.

"But more weight is needed in the large lower panel to attain consistency of tone, and allow for proper spacing. The rule answers the purpose and supplies an improvement (Fig. 9).

"Two colors should be used, preferably a green tint for the rules and border, and deep brown for the type-work."

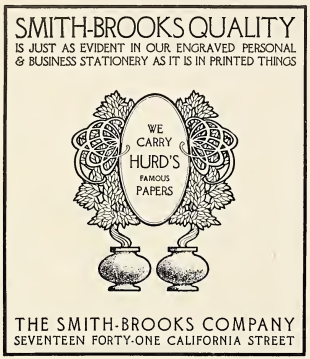


Fig. 10.

Specimens showing the greater effectiveness made possible through the harmonious use of type, ornaments and borders, are shown in Figs. 10, 11 and 12. There is a source of enjoyment in the rare qualities of these designs. To understand and appreciate such work is to turn to it

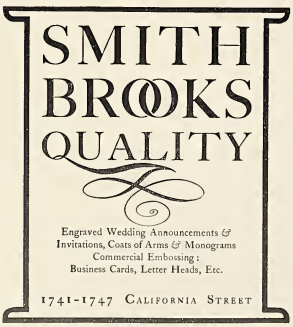


Fig. 11.

again and again for study and inspiration. The motif of Fig. 10 suggests nature; but the results are sufficiently abstract in character to bear out the assertion that the artist's chief concern was to plan a rhythmic, carefully balanced and harmoniously related arrangement of lines and areas.

Ernest A. Batchelder expressed the endeavor of the designer of the ornament in Fig. 10 when he said: "Care has been taken not to trespass upon the domain of the painter, and place before us a naturalistic rendering of flowers and leaves. A botanist would certainly find it hard to classify the design. There is a splendid interrelation of parts to be found on further examination."

The compositor has shown a comprehension of this in his selection of a type-face that has within it the very freedom and flow of the ornament itself. The handiwork of C. R. Beran is strikingly evident in Fig. 11. The border and the flourish are the marks of identification. How well these harmonize with the chosen style of composition and the type employed needs no further comment. Mr. Beran has long since demonstrated the utility of artistic touches with the pen in combination with pure typography. The double O has done much toward lending the appearance of an engraved design. The stock cut in Fig. 12 has been successfully interwoven to the completion of a note-



Fig. 12.

worthy specimen. It shows the combinations made possible through the zinc etching. In this example, as in the double O in Fig. 11, the engraved effect was produced with two proofs, cut out and pasted together, and then etched.

PREVAILING STYLES IN TYPOGRAPHY.

The following specimen books form a complete reference library of prevailing styles in typography: "Envelope Corner Cards," 25 cents; "Letter-heads," 50 cents; "Bill-heads," 25 cents; "Business Cards and Tickets," 25 cents; "Menus and Programs," 50 cents. Published and for sale by The Inland Printer Company.

HIS PLACE.

Smith — Understand you took the civil service examination for the G. P. O. Did you pass?

Jones — No; fell down on spelling and divisions.

Smith — What you going to do now?

Jones — Keep on reading proof, I guess.

The membership of the German bookbinders' union has increased from 10,200 in 1904 to 15,200 in 1905.

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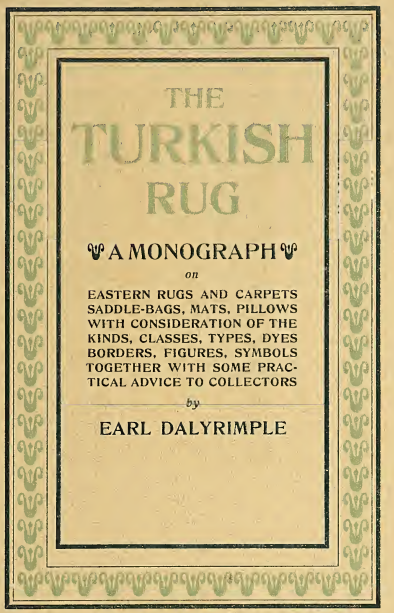
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PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.25, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

LECTURES ON PRINTING AND PUBLISHING.—The West Side Branch of the New York Young Men's Christian Association announces a series of lectures, beginning early in October, on Modern Printing and Publishing, which must prove very interesting and instructive. The subjects are: An opening address on "Printing," by George French; "Detail in Type Composition," by Will Bradley; "The Idea as a Determining Factor in Laying Out a Job," by Henry T. Bailey; "Composition as Related to Books," by George French; "Typesetting a Possible Science," by F. F. Helmer; "The Practical Side of Typography," by Edmund G. Gress; "Proofreading," by F. Horace Teall; "Typesetting by Machinery," by Paul Nathan; "Presswork," by W. J. Kelly; "Ink," by James Ullman; "Paper," by C. K. Urquhart; "The Art and Purpose of Illustration," by Herbert Johnson; "The Value of Illustration and Decoration as a Practical Aid to Printers," by F. W. Vreeland; "Engraving," by Max Levy; "Bookbinding," by C. M. Smith; "Estimating," three lectures, by I. H. Blanchard, J. H. Ramaley, and F. W. Heath; "The Making of a Book," by J. Horace McFarland; "What to Publish and How to Merchandise it," by Frank Doubleday; "The Modern Magazine," by E. J. Ridgeway; "Advertising," by Frank Presbrey; "The Relation of Advertiser to Printer and Publisher," by Wolstan Dixey; and "Trade Journalism," by John Clyde Oswald.

DIVERSITY IN STYLE.— Dr. Samuel Johnson is said to have thought, when he began to make his dictionary, that, as one writer says, "by making a catalogue of its words a language might be fixed for good and all." But he learned, before completing that work, that a living language could not be so controlled, and said in his preface, "I am not so lost in lexicography as to forget that words are the daughters of earth, and that things are the sons of heaven." Of course he meant the meanings and relations of words principally, but his thought included spelling also. He fondly imagined that he might select forms that would be accepted as final and always used by everybody; and for a long time any spelling found in his dictionary was almost undisputed, though not all of his spellings were ever really the best. In fact, diversity of opinion and practice is one sure thing that nullifies the old saying that only two things are sure — death and taxation. Proofreaders soon learn this in their experience in different places, for they hardly find any two places where the same style prevails in everything. Yet it is true, as Benjamin Drew says, that "at the very threshold of his [the proofreader's] duties he is met by a little 'dwarfish demon' called 'Style,' who addresses him somewhat after this fashion: 'As you see me now, so I have appeared ever since the first type was set in this office. Everything here must be done as I say. You may mark as you please, but don't violate the commands of Style. I may seem to disappear for a time, when there is a great rush of work, and you may perhaps bring yourself to believe that Style is dead. But do not deceive yourself — Style never dies.'" Style does change sometimes, however, although it does not die. A certain newspaper managing editor thought his predecessor had used too many capital letters, and made a new set of rules, of which one prescribed a capital letter for Governor (of a State) and another ordered lower-case for mayor (of a city); but on being shown a sentence saying that the mayor told the Governor something he instantly changed the latter rule. Not every man is so sensible. Indeed, as the writer sees it, much of the world seems to become more unreasonable from day to day. For instance, some one who thinks we must preserve the French word employé, instead of using the English word employee, and does not like to bother with accents, prints the nondescript form employe, and the nonentity is adopted by one after another, until it is used nearly as much as either of the correct forms. Very few have as yet returned to use of the right spelling after once adopting the wrong one. And so it is in many other cases. The people who do these things have a perfect right to do them, even if they were done simply for the sake of cranky perversity; and that right is enhanced by the fact that most of the people think they are adopting the best forms. What is most reasonable to one is most unreasonable to others. The difference comes from difference in experience. A young

man working for some time in one place will learn the ways of that place, and naturally think they must be right; and this first impression is often strengthened by finding practically the same ways prevailing in other places. One thus acquires a certain method, and another, working with persons who think and practice otherwise, becomes fixed in that different practice. Undoubtedly, though, it would be very comfortable if the diversity in style could be reduced.

PROGRESS OF SPELLING REFORM.— Last May a letter was sent by a committee of spelling reformers to a large number of persons, containing the following promise: "In order to testify my approval of the principle of a simplification of English spelling, and to encourage the practice,



TOKIO.
Courtesy Ernest Hammond, Providence, R. I.

I agree to adopt for customary use in my own personal correspondence the following twelve simplified spellings, heretofore recommended and used by the National Educational Association, namely: program, catalog, decalog, prolog, demagog, pedagog, tho, altho, thoro, thorofare, thru, thruout." This ridiculous promise was signed by a large number of men, including many who might be expected to do better, and the committee thereupon sent out another letter, saying, in part: "The preliminary canvass was necessarily confined to a short time and to a comparatively few persons. But the result leaves no room for doubt. Of the answers received, four in five are favorable. One hundred men have signed the promise. Only twenty-four have declined to sign, and of these only nine are expressly adverse to the principle. The rest excuse themselves on merely personal grounds, and say, in effect, that they are quite willing that others shall exercise the virtues they resign. A few who have signed the promise omit one or two of the twelve words, or qualify the wording without altering the spirit and purpose of the promise, as expressed in the words with which it begins. The principle is the thing. This is not the time to stick on points of detail, whether of preference or objection. The true spirit is well expressed by a distinguished man of letters, who wrote below the promise, 'I approve the above for large, statesmanlike, and sufficient reasons.' . . . And now, dear sir, will you come and do likewise? If you will sign it and return it in the accompanying stamped envelope, addressed to the secretary of the committee, you will not only declare your own independence of the tyranny of unreason, but by that little act, so easy for you to do, you will help to emancipate and illumine the mind of mankind. You may call your candle little; but light it now, and its beams will go out unto the ends of the earth. So shines a brave deed in a timid world." With this letter was a list of signers, and among the names are those of many well-known men, educators, authors, editors, etc., but largely of men known for years in connection with the "simplifying" movement. The part of the letter which is missing from our quotation tells to what classes of men the letter was sent, and makes an earnest appeal for more signatures. It is not worth while to say much on the other side, for the world has been showing its aversion to the introduction of such anarchy for centuries. How sensible men, in full knowledge of this fact, can say that "the result leaves no room for doubt," is beyond understanding. That many of the beginners of the anarchistic practice will not keep their promise is more than likely. Of course those who have been doing so for years will use the absurd forms in their correspondence, and no doubt the others sincerely intend to do so; but the ingrained habit of correctness will often act instinctively against their intention. One thing may be said in opposition to the so-called "principle." English spelling has become fixed in its present form — it is practically fixed — through methodical processes, and the result is better than any possible outcome of any "reforming" idea that has yet found expression. If the people wish to make English spelling worse than it now is, of course they have full liberty to do so; but they have not as yet shown a really widespread inclination to do it.

HELPS FOR PRINTERS.

Since writing you for information relative to printers' price-lists, I ordered through your local representative a copy of the "Employing Printer's Price-list" and a copy of Nathan's "How to Make Money in the Printing Business." I have examined both of these books and I find them to be very helpful. No printer, however well versed in his business, should be without them. I would not part with them for any reasonable sum.— *T. E. Basham, The Franklin Printing Company, Louisville, Kentucky.*

CHINA is making wonderful progress in the graphic arts, and the government is now establishing paper factories in different parts of the empire. The director of a paper factory in Shanghai was sent to Japan to study the industry there, who made a contract with the Oji paper factory to furnish him a complete plant costing 650,000 yen. The viceroy of the province Kiangsi has also sent an agent to Japan to study papermaking, from which it is apparent that the development of this industry in China is under Japanese direction.

MR. WERNER, of St. Louis, has an article in the *Archiv für Buchgewerbe*, of Leipzig, upon the systematic alignment of type bodies, in which he claims to be the inventor of the American unit system known as the standard line.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson. New York. Cloth, $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.—By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

A BOOK ON COLLODION EMULSION.—This department has received so many inquiries of late for a book on collodion emulsion that it is with pleasure the announcement is made that there is a work on the subject by H. O. Klein in press for Penrose, of London. Tennant & Ward will be the American agents for the book and the cost of it will be $2.

INTERNATIONAL EXHIBIT OF PHOTOENGRAVING.—From Jean Van Overstraeten, secretary, comes the announcement that in February, 1906, there will be held in Brussels an exhibition specially devoted to the photoengraving processes, with special reference to their application to book illustration and bookbinding. By November 1, 1905, applications for space should be addressed to President, Brussels Society for Typographical Studies, 51 Marché-au-Charbon, Bruxelles, Belgium.

SPECIMENS RECEIVED.—"Swain's Quarterly," No. 1, is at hand from John Swain & Son, London. It contains twenty pages of samples of the work turned out by this old firm. The exhibits were selected for their mechanical excellence rather than their artistic quality, yet they are interesting. From the Auckland (N. Z.) *Herald* comes a portfolio of New Zealand scenery that is startling in its size and excellence. The half-tone blocks are 17 by 24 in size, and the quality of the work, the ink, paper and presswork, is fully equal to anything that could be produced here.

HALF-TONE ON STEEL AND PHOSPHOR-BRONZE.—A. J. Jarman tells in *Wilson's Photographic Magazine* how to engrave in half-tone on steel and in line on phosphor-bronze. There have been so many queries to this department for information about etching on steel that a few paragraphs, condensed, from Mr. Jarman's article will be of general interest. He says the best steel for etching on comes from Sheffield, England. A 5 by 7 polished steel plate one-eighth of an inch thick costs about $2.50. The phosphor-bronze to be used is known in the trade as No. 7 alloy, is almost as hard as steel and superior to copper for heavy printing.

PREPARING STEEL AND PHOSPHOR-BRONZE PLATES.—The steel plates come with their bright surfaces covered with a coating of tallow. This must be removed by warming the plate and wiping with several pieces of clean, soft rag. The steel plate is then scoured by rubbing in straight lines with a wet pad and fine pumice powder until the plate can be flowed with clean water without showing a greasy surface. A mixture of nitric acid one part, water six parts, is poured over the plate and allowed to remain for a few seconds. This to aid in giving a tooth to the surface. The plate is again scoured with pumice until it presents a uniform, clean, gray surface. Wash the plate thoroughly, and with a tuft of wet absorbent cotton wash the face of the plate so that no trace of the pumice remains.

ENAMEL FOR STEEL AND PHOSPHOR-BRONZE.—Add four ounces of distilled water to the albumen of two fresh eggs and churn the mixture with an egg beater. Dissolve 140 grains of bichromate of ammonia (C. P.) in four ounces of distilled water. Add two ounces of this to the albumen, then churn the mixture well. Stir with a glass rod the remaining two ounces of the bichromate solution into four ounces of Le Page's fish glue. Add this mixture to the albumen and again churn. Add ten drops of strong liquid ammonia, churn and filter twice. The ingredients of the enamel will be as follows:

Albumen of two fresh eggs, about	2 ounces
Bichromate of ammonia (C. P.)	140 grains
Distilled water	8 ounces
Fish glue (Le Page's)	4 ounces

The steel and phosphor-bronze plates are coated, whirled, dried, printed, developed and burned in the same way as copper plates are treated.

FILIPINOS AS PHOTOENGRAVERS.—Homer L. Knight writes to the *Process Photogram* of the assistants he has in Manila: "It is nothing unusual for those Filipino boys to make an exposure for a half-tone or a line cut and not pull out the slide of the plateholder. And, again, at two different times I have seen them, after making the exposure, carrying the plateholder to the darkroom minus the slide. Some things that are so easy to do they find so

difficult. Cuts have been beveled without first clamping the half-tone so it will not move, thereby spoiling the cut." It is not necessary to go to the Philippines to find assistants to do fool things. The writer had a competent photographer in his employ once who was asked if the plate he was exposing in the camera was "up-and-down" or crosswise in the holder, and the aforesaid "competent" went deliberately to the camera and opened the back of the plateholder to assure himself as to just how the plate was in the holder.

KEEPING ROLLERS IN PROPER CONDITION.— If it should happen that your rollers are too moist in consequence of humidity, says *La Typologie*, Paris, France, rub their surface with a rag well soaked in pure alcohol, which has a strong affinity for water. The rapid evaporation of the alcohol will remove all excess of humidity in a few minutes. If the rollers prove recalcitrant, add to the alcohol a little powdered alum, which will facilitate the power of the composition to resist the absorption of humidity. If, on the other hand, your rollers do not attract sufficient humidity, but are hard and dry without having lost much in diameter, soak them with a rag dipped in the following solution: 100 grams of glycerin, 25 grams of ammonia and 100 grams of bitter beer. The operation requires from ten to twenty minutes, according to the condition of the composition. The ammonia opens the pores of the composition and allows the glycerin to penetrate it, while the bitter beer preserves the elasticity and polish of the surface. When the rollers appear to be in a normal condition, bathe them with a sponge soaked in water, let them dry and cover them with news ink. At the end of two hours they will be as good as new.

SHRINKAGE OF STRIPPED FILMS.— One of the questions asked in *Process Work* is for a method of stripping which has not the disadvantage of allowing the films to shrink or pull out of the square or shape, as is often the case. The questioner could not be certain of stripping a six-inch square and be sure of its being perfectly square and exact to size. An answer by H. E. Busst was as follows: "I do not think you will have any difficulty in stripping a square and have it dead exact when stripped if you do the following: Do not use your rubber too thick, or the collodion, but have them just nice to flow evenly. Let the collodion dry spontaneously, not by heat, and then you cut film for turning; afterward place it in a dish of water, then catch hold of the two top corners and pull gently toward you. Do this under water, and when the film is off the other end, loose it and it is turned. Then get an absolutely clean piece of glass, put it under the film, and raise the glass to the surface, taking the film on to it; then tilt the glass, holding the film with the fingers to let most of the water run off; then get a piece of rubber tube just heavy enough to get the water from under the film (the rubber must have a smooth surface); let it roll over the film itself, wiping it each time with chamois until all the water is drawn from under the film; then get a piece of ordinary common paper and damp it, place over the film, and then with a large flat squeegee, squeegee









ON THE HEIGHTS AT HAMILTON, ONTARIO — GRAND TRUNK RAILWAY.

lightly until the water is absorbed from the surface and put to dry spontaneously. You will then find you have stripped the square perfectly."

Reproducing Maps in Facsimile.—Conductor Vandyke, of the Government of India Survey, describes in the report of the survey for 1899-1900, page 26 of the appendix, a process which he has patented for reproducing maps. A similar process was used by the writer under the name of the "Hagotype" in 1881. It consists in making a print on the zinc from a positive instead of a negative. The survey maps are drawn on Whatman paper in India ink. The zinc plate is sensitized with a film of bichromatized fish glue. The map drawing is placed in contact with it, face down, in a printing-frame. The exposure is from ten minutes to four hours, according to the light. When the plate is developed it gives a negative image on the zinc plate, the lines being represented by bare zinc. After drying, the plate is inked over with a greasy ink and then placed in a bath of very weak hydrochloric acid and rubbed gently with a wad of absorbent cotton. This removes the insoluble fish glue and its covering of ink, leaving the drawing in greasy ink in intimate contact with the zinc. The print can now be powdered with dragon's-blood or resin and etched in relief, or the zinc can be printed from lithographically. The chief advantage of the process is that the original map being used to print from without the intervention of a reversed negative, the print on the zinc must be an absolute facsimile, which is most important in mapwork. Many applications will be found for this process.

Etching Steel and Phosphor-bronze.—Two etching fluids are given, though perchlorid of iron, registering 35° with a Baumé hydrometer, is first choice. The steel plate is placed in the perchlorid of iron bath and brushed vigorously in circles with a camel's-hair brush to brush out the carbon that is constantly forming where the etching is taking place. This etching and brushing should continue for twenty minutes, when a depth of four one-thousandths of an inch will be reached, if the etching solution has been kept at a temperature of 70° F. When the etching is completed, the plate must be well washed and scrubbed with an ordinary nail brush to get rid of the remaining traces of carbon deposit in the etched places. The plate must be dried rapidly to prevent rusting. Phosphor-bronze is etched in the same solution as steel, only it is given a still etch face down in the bath. When the phosphor-bronze plate is ready for etching, a small piece of cork should be attached with pitch to each corner of the plate, so that it may lie down in a clean glass tray without touching the bottom. Pour into the tray enough of the perchlorid solution to cover the plate to the depth of a quarter of an inch. Now, slide the plate in at an angle to prevent air bubbles being formed and allow it to remain etching for two hours. It may be removed occasionally, and lightly brushed, so as to clean out any deposit. By this means a beautiful, clean, sharp-printing plate is obtained from which an almost unlimited number of impressions may be obtained.

Lack of Progress in Processwork.—It was hoped that Mr. William Gamble would give his impressions on the process plants he saw while in this country, and give his opinions of our methods from which we could draw some valuable hints. This he is doing in the *British Journal of Photography*, and here are a few points to be had from his first article: "The majority of American photoengravers seem to know very little of what is going on outside their own country, for they read very little about their craft. As one of their own writers puts it, 'The rank and file, ninety-five per cent of them, never think of reading anything technical regarding processwork; they simply "plug" along from day to day in a purely mechanical way, grinding out their quota of work without thought as to why or what, and with only a mind for quitting time and pay-day. Once out of the shop, process is out of mind, and the day slips by without improvement. In a business so full of possibilities, the great bulk of workers are but day laborers, bricklayers and hodcarriers.' The employer is, perhaps, equally to blame. In a great many firms the principals are men who have not worked practically at the business, and only know the technical part in a general way. Work has to be got out so quickly, and competition is so keen, that there is no time to experiment with new processes. Certain processes have been found to yield uniform results, and every one else uses the same, so there is no thought of changing. There is hardly any originality shown in the equipment and layout of the shops, and they are apparently pretty much the same as they have been at any time during the past ten years, except that they have grown larger and the plant has been duplicated. After you have been shown through one or two representative shops you will find little to interest you in the others, as they are all so absolutely alike."

Colorwork and Collodion Emulsion.—Mr. William Gamble tells in the *British Journal of Photography* how he found in the studios of the American Three-color Company, in Chicago, such objects as ties, scarfs, etc., were mounted on a large board and the three-color (record) negatives made from them on dry plates. He says: "They had not, however, got to the European practice of making direct half-tone with collodion emulsion. This was not for want of trying. They had had experienced men from Europe, but none had so far succeeded in making a commercial success of the process. The same was told me in many other concerns, and collodion emulsion is rather under a cloud in America in consequence. The firms could not make out the reasons for this ill success; they thought it must be 'something in the air,' or, in other words, the climate was not suited for it. It could hardly be the fault of the men, seeing that some of the European operators had also failed. They thought the dealer who supplied the emulsion did not give them the same kind as that used in Europe, but batches of emulsion were imported from Europe with no better result. The process was accordingly looked upon as somewhat of a mystery, and one employer expressed the opinion that it could only be worked by operators who were trained chemists, such as he thought were employed in German studios. Notwithstanding, there are a few firms working collodion emulsion successfully, and this deepens the mystery. The opinion I formed was that the trouble, when it was not due to badly cleaned glass, dirty holders and the generally sloppy conditions which prevail in the majority of American process darkrooms, was owing to a lack of appreciation as to the result to be aimed at. The operators were disappointed because they could not get the precise black and clear-cut dot of a wet plate half-tone negative, and the metal printer objects to printing anything else. I showed an operator a sample collodion emulsion negative brought from England, and he immediately exclaimed: 'If I could only get a negative like that I should be well satisfied.' To sum up, it seems that where they have failed is in attempting to apply wet-plate methods to emulsion."

I am a subscriber to your most excellent journal, and consider that as an investment it is considerably above par. —*W. E. Sharpe, Johnstown, New York.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

ALFRED GORDON, an energetic and original newspaper man, has started a new paper at Beecher, Illinois.

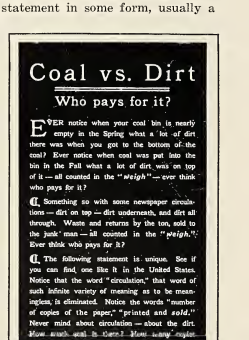
A SERIES of band concerts has been given during the summer by the Columbus (Ohio) *Dispatch*, and have proved very popular and an aid in keeping the paper before the people.

THE New Castle (Pa.) *Herald* recently conducted a "Popularity" voting contest in which nearly half a million votes were cast. Six young ladies were given a vacation trip to Atlantic City.

THE Austin (Tex.) *News-Tribune* has been incorporated and an entirely new equipment ordered. The *News Tribune* has always been a progressive paper and this is another long step forward.

A RECENT issue of the Eau Claire (Wis.) *Leader* had as a supplement four pages of exceptionally fine half-tones of flood scenes in that locality. The photographs were taken and the cuts made by the *Leader's* staff, and the results secured reflect great credit on all concerned, as it is extremely difficult to secure good reproductions of this character.

HOW PUBLISHERS ADVERTISE.—Hundreds of good and bad specimens of advertising matter which are issued in the interests of the advertising departments of daily and weekly newspapers in all parts of the country are received every month, and a study of a few of these may prove interesting and profitable. Most of the big dailies, and some of the progressive smaller ones, keep persistently at it, usually endeavoring to devise some new way of emphasizing or proving circulation, but occasionally it is a comparison of quantity of advertising with the quantity carried by competitors. The Philadelphia *Record* has been pounding away at the latter course for a long time, sending out two letters close together in August, one on the fourth and the other on the tenth. The first gave the comparisons for the preceding six months, the second for the month of July, and each gave a striking illustration of the *Record's* lead. Nearly every paper, if its publisher is at all wide-awake and progressive, has some one feature at least in which it leads competitors, and which would be a telling argument on advertisers if repeatedly brought to their attention. The publisher may be able to point with pride to this feature and wonders why advertisers in larger numbers do not recognize it. It is because he does not call it to their attention and keep calling it to their attention. He is in the same position as the local merchant who does not advertise because, "Oh, everybody knows me." The ways of proving circulation are many, and some very attractive circulars result. The Chicago *Daily News* never fails to issue a statement in some form, usually a very attractive one, every month. Its August circular was a particularly striking one, and I have reproduced the first page (No. 1). The border line was in red. In the following three pages the fact is emphasized that only papers printed and "sold" are included in its circulation statement, closing with the phrase, "Printed *and sold* — Coal — not dirt." The Milwaukee *Evening Wisconsin* has also been doing double circular work the past few months. Each month a sworn circulation statement in the usual form is issued. On the sheet is room for the figures for twelve months, and each month a new column of figures is added. In addition to this circular of "quantity," it is also using a circular of "quality," the first page of which is shown (No. 2). This latter circular proves that the *Wisconsin's* circulation is an exclusive one, ninety per cent of its readers taking no other afternoon paper, and that advertisers to reach these readers must use its columns. This is a good point that should not be lost sight of. The Dayton (Ohio) *Journal* is emphasizing its rapid growth in its circulation statements, and it has a growth to be proud of, having increased from an average of 5,582 to 14,521 in five months. Advertisers who are not already in the paper would not know this, and the *Journal* is very wisely, and effectively, too, bringing it to their attention. The Beloit (Wis.) *News* has just issued an attractive circular. A large map of the city is used as an illustration, a thumb tack representing each house in which the paper is read. The fact which is impressed upon the mind of



No. 1.

the reader by word and picture is: "Number of homes, 2,700; circulation of Beloit *Daily News*, 2,125." The Columbus (Ohio) *Dispatch* is a progressive paper and has a fine record, but it loses much of the force of its argument by not putting quality into its circular work. Defective composition, poor paper and poor presswork detract materially from advertising arguments. A year ago the merchants of Columbus investigated newspaper circulation and tested results in their city, and to-day the *Dispatch* is carrying forty to sixty per cent more advertising than any other Columbus paper. This fact should be brought more forcibly to the attention of the advertiser. There is a vast amount of advertising matter issued by publishers when good opportunities are lost, even where the typographical work is excellent. Unless the headings and subheadings are attractive, the busy advertiser will not wade through a lot of ordinary roman. "The Tribune, Thomas, Okla.," is not a heading that will impress a man with the fact that that paper is soon to publish ten thousand copies of one of the finest magazine anniversary editions ever issued in that section, and "Hornellsville, N. Y., is Growing" completely hides the fact that the *Times* "circulates in fifty-four towns and villages and on twenty-nine R. F. D. routes." Fix upon the features of your paper where you excel, or which make it an exceptionally profitable advertising medium, and then put those facts before the advertiser in such a manner that it can not escape his attention. In these days, when the advertiser is keying his ads. and comparing results, I wonder that the publishers do not compile statistics of comparative results obtained from announcements in their papers with those obtained from competitive journals. This could be done and it would be a more telling argument than any circulation statement could possibly make.



No. 2.

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

California (Pa.) *Independent.*— Get the color even and you have a paper to be proud of.

Upland (Cal.) *News.*— A neat little paper. Three of the larger headings on the first page would be an improvement.

Lewistown (Pa.) *Free Press.*— Presswork is awful. There is little use in suggesting improvements until it has been remedied.

Argos (Ind.) *Reflector.*— A little too much sameness about the display headings on the first page, and the arrangement in two four-line pyramids is not artistic.

Mascoutah (Ill.) *Anzeiger.*— Two or three display headings similar to those on the second page would improve the first page wonderfully. A little more ink and impression are needed.

Whitesville (N. Y.) *News.*—Too little impression and an uneven color mars the presswork. The larger heads on the first page should be in the outside columns and a fourth section added, as a single cap. line does not make a good finish.

THE Sherbrooke (Que.) *Daily Record* has been progressing rapidly and steadily the last few years, and is just now making good use of a letter received from *Printers' Ink* in which it is stated that for cities of same size the *Record* has the largest circulation in Canada and the second largest in the world.

IT is seldom that a new paper starts with a double-page ad. and four full pages, but that is what appeared in the first issue of the California (Pa.) *Independent.* Its second issue has a column of comments on the new paper from its contemporaries, headed "Bouquets Galore," and each item beneath is headed "A Daisy," "Just Violets," "Some Forget-me-nots," "A Boutonniere," "Some Hyacinths," etc.

THREE successful monthlies, known as the "Dansville Publications," are issued by the F. A. Owen Publishing Company, of Dansville, New York. In order to create a greater interest among its readers in its advertising columns, and also to learn the layman's idea of good copy and display, two of these papers offered prizes to those selecting the best ads., and giving the reasons why they appealed to the writer. After classifying the replies, the following interesting points were disclosed:

Ninety-three per cent chose advertisements having an illustration.

Seventy per cent chose advertisements of a general nature as distinguished from advertisements of an educational nature.

Eighty per cent of the advertisements chosen were large — from four inches to a full page.

Twenty-six per cent were attracted by the harmony or relation between the illustration and subject matter, i. e., the illustration was suggestive.

Twenty per cent were attracted by the oddity or novelty of the illustration.

Twelve per cent referred to the effectiveness of white letters on a black background.

Twenty-nine per cent were impressed by the effective type arrangement.

Twenty per cent referred to the position occupied by the advertisement.

Twenty-one per cent were attracted because of interest in the subject matter.

Twenty-seven per cent were impressed by the logical, terse, clear, or convincing statements contained in the body of the advertisement.

Ten per cent were convinced by the use of testimonials.

Ten per cent were convinced by the offer to send the goods on approval.

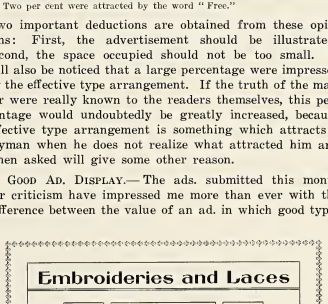
Sixteen per cent were convinced by the use of simple language, moderate statements and the absence of catchwords or extravagant claims.

Thirteen per cent were attracted by a prominent display of the price.

Two per cent were attracted by the word "Free."

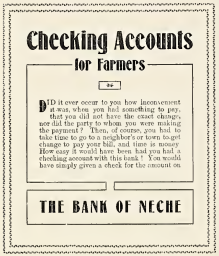
Two important deductions are obtained from these opinions: First, the advertisement should be illustrated; second, the space occupied should not be too small. It will also be noticed that a large percentage were impressed by the effective type arrangement. If the truth of the matter were really known to the readers themselves, this percentage would undoubtedly be greatly increased, because effective type arrangement is something which attracts a layman when he does not realize what attracted him and when asked will give some other reason.

GOOD AD. DISPLAY.— The ads. submitted this month for criticism have impressed me more than ever with the difference between the value of an ad. in which good typographical effect is secured regardless of the choice of display, and one in which the telling argument intended to attract the reader is made most important and the display selected accordingly. To illustrate the latter we have two ads. set by Rex H. Lampman, of Neche, North Dakota (Nos. 3, 4). In No. 3 "Embroideries and Laces" is a heading which will attract the ladies, and the secondary display, "25 per cent discount" and "For next week only,"



No. 3.

will have a tendency at least to make them visit the store, although there is considerable sameness about the display in the central part of the ad., and the ornamentation adds but little to its attractiveness. No. 4 is another ad. in which the display will attract just the class of readers that is wanted. No. 5, set by Harry T. Ross, of New Albany, Indiana, from a typographical standpoint is a good ad. It is well balanced and there is proper contrast and spacing, but the very thing which would prove the most attractive feature to the class of readers for which it is intended, and which was placed by the advertiser at the beginning of his ad., has been lost sight of. To dry the articles named "thoroughly and satisfactorily" in such a short time should have been made the most prominent and practically the only feature of the ad. The outside fancy borders on all of these ads. do not add to their value and could have been replaced by plain rules to advantage. This latter criticism also applies to a few otherwise creditable ads. received from K. A. Osborn, of Huron, South Dakota. The demand for type borders has almost entirely disappeared, and it is a step in the right direction, as they were never artistic or attractive.



No. 4.



No. 5.

An interesting weekly trade journal comes from Bruxelles, France, *Le Petit Journal du Brasseur*. There are 130 pages and cover, two columns to the page, with the cover in three colors. There are seventy-two pages of advertising, which in a measure accounts for the publishers being able to sell the paper for the equivalent of 6 cents. There is little about it, aside from its being printed in the French language, which differs from an American publication, except that a column rule is used between the columns, and it extends about a pica below the type at the bottom of the column.

WRITINGS OF THE ANCIENTS.

Dr. Hanns von Weissenbach recently addressed the Berlin Typographical Union on the evolution of alphabetic characters from hieroglyphics. The following brief résumé will be of interest to students: Hieroglyphics had happily been called picture writing. They were used for ornament besides. The Chinese, the North American Indians, the Aztecs, the Peruvians were familiar with them. They were made use of in Egypt also to ornament buildings and monuments. They were chiseled into stone and etched on the bricks made from the Nile mud which was used for building purposes; lastly, they were written with a reed pen on papyrus. They were originally written from right to left and afterward in the contrary direction, both styles prevailing at the same time. The Semitic languages were written in the former method; the Greek in the latter. The Phoenicians received hieroglyphics from the Egyptians and developed them into a phonetic alphabet. The Greeks took the Phoenician alphabetic characters, remodeling them, but retaining their own names. Thus, in Phoenician we have *aleph, beth,* in Greek *alpha, beta;* in modern European languages, "a, b." Originally the hieroglyphics were pictures made from the event to be described. A king on horseback, represented as such by the royal insignia, followed by men on foot, chained together, would represent a victory. Afterward, when it became necessary to represent conceptions, the hieroglyphics were multiplied and mixed in all sorts of ways. Thus, a woman with a child represented love; two women together meant a row, or quarrel, or argument. Scholars were not able to decipher the hieroglyphics until the discovery of the Rosetta stone in the nineteenth century, which contained both hieroglyphics and their equivalents written in Greek; afterward another polyglot inscription was found on an obelisk. With these beginnings, after years of toil, the meanings of the hieroglyphics were worked out.

A CONVENIENT REFERENCE LIBRARY.

I consider your periodical one of the greatest aids a printer can obtain anywhere, and the fact that I have eighteen bound volumes thereof in my library, which I constantly consult, merely emphasizes my good opinion of its value acquired by long experience.— *William Lycett, Hoboken, New Jersey.*



A PINE TREE STATE MAID.
Courtesy Ernest Hammond, Providence, R. I.

Specimens of commercial printing just issued by The Inland Printer Company: Bill-heads, Business Cards and Tickets, Envelope Corner Cards, 25 cents each; Letterheads, Menus and Programs, 50 cents each.

LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20. $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

HANDBOOK OF LITHOGRAPHY.— By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chrome-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

An aluminum or magnesium point can be used for marking on clean glass plate so that even acids will not efface the lines so made. The *Deutscher Buch- und Stein-Drucker* says that precious stones, such as ruby or garnet, will receive the marks from an aluminum point, but not the genuine diamond, thus affording a test for lithographic engravers in judging the latter stone.

LIMITATION OF COLORTYPE PROCESS.— Mr. Edmund B. Osborne, writing in the *Modern Lithographer*, says: "The established operators of the process trade should know what they can do, they should stick to their limitation, so that if a customer orders a reproduction by the colortype process, from a house that is either sensible or honest, he takes no chances of getting something which should have been done in lithography or some other process."

AN INVIGORATOR FOR WEAK TRANSFERS.— To bring back worn-out work is the object of a solution placed upon the market. It is called "concentrated stone food" or "faded work reviver." The claim is made that this restorer will not only check the walking away of work from the stone, but will also bring back such lines which have, to all appearances, taken their flight. If this is reported correctly, the news should cause the pressman's heart to rejoice, for having within his reach a true lithographic elixir of life for tired hair-lines.

THE GERMAN ARTIST NOT A COMMERCIAL DESIGNER.— "I have recently noticed some German lithographs which, although rich in color were very poor in drawing," writes J. B., Brooklyn, New York. "Are the sketch artists in Germany such poor art students, while German art takes such a high rank in the artistic world?" *Answer.*— The real German artist considers himself far above the necessity of working for commercial purposes. He would not, under any consideration, lower himself in the estimation of his fellow students to work for label or show-card houses, and that explains why the commercial work of Germany, in very many cases, is rather clumsy in drawing, because it is done mostly by the lithographer and not by a special sketch artist.

TOBACCO AND STALE BEER IN THE LITHOGRAPHIC PRESSROOM.— Pressman, New York, writes: "Do not use stale beer on your stone which has been standing for a long time; you may as well use strong acid; but beer a day old may be very beneficial." Tobacco water is probably used more frequently in the trade than any other weak acid. Care should be taken not to let it get more than a day old, as it will gather a fungus growth which contains a strong organic corrosive; rather mix it fresh every day, and you will find it a good cleanser.

A NEW PHOTO-LITHO PROCESS.— The *Modern Lithographer* speaks of a new photo-litho process. A specially prepared photo-litho process transfer paper is exposed in the usual way. It is not, however, inked solid and developed under water, but transferred as a dry transfer to a



A RESORT IN WEST TORONTO.

damp stone. The soluble albumen base adheres to the stone, while the insoluble image leaves with the paper. The albumen forms a protective covering to the stone, which is impervious to grease, but the lines of the design are open and can be inked in with any suitable transfer ink.

AN EXPERT TRANSFERRER'S OPINION.— J. K. L., transferrer, writes: "I have tried the samples of 'Beat All' transfer paper which you sent me, and I must say that it is the most perfectly coated paper I have ever handled. The impression sets on this paper as clean as a die; again, it leaves off all the ink to the stone. It is better than any transfer paper we have had here, but for the peculiar nature of our work here it is not advantageous. Our work is a complicated commercial patchwork, requiring ever so many little pieces to be placed over one another, and for that reason this English paper is too thick. We must use the thinnest Chinese paper and coat it with a sponge in the usual old way.

An interesting article, stating how the German lithographer or employer is enabled to successfully compete with the English competitor and yet obtain a fair profit over and above the fifteen to twenty per cent which the German underbids the Englishman in his own market, is printed in the *Lithographic Gazette*. This fact was brought out by the successful demand which the Leipsic lithographic employees made for 21s. weekly. This, if compared with the English lithographers' wages of 30s. or over, shows that the Englishman is paid over thirty-three

and one-fourth per cent more than his German brother workman, which, under the unprotected trade conditions of Great Britain, favors the German competitor and explains why the German lithographer is so successful in England.

MIXING ACIDS BY TASTE.— C. K., of New York, writes: "What do you think are the right proportions for mixing acids conveniently? Here in the shop where I am working, the men judge by tasting. I believe that their acid can not be of equal proportion, for if they mix the acid in the morning, it must be stronger than if they do so after dinner, for the simple reason that there is always more grease on the tongue of a person in the morning than after dinner, therefore the acid will not penetrate as easily on such a tongue, and consequently more acid is taken. I claim that five drops of pure acetic acid to one-half pint of chemically pure water is about right



THE TORONTO SALVATION ARMY BAND.

for counteretching a medium etched transfer or original. For asphalt etching or machine ruling, of course, the above solution should be strengthened to almost the pure acid — say, four-fifths acid to one-fifth water."

A GOOD TRANSFER PAPER FOR COLORWORK.— Take one pound of corn starch, one-half pound of best wheaten flour, one-eighth pound French white and eight leaves of best gelatin; boil the flour into soft pap — be careful not to have any lumps. Then put in the corn starch and pour water on, stirring until the whole becomes of a creamy consistency. Now pour the whole into the paste at boiling heat, and stir constantly. Then add the white lead, which was before mixed with two pounds of the best glycerin. See that the white is well ground. In mixing this, stir all the time, and when cool strain through a fine muslin cloth. Take the best white enamel paper you can find on the market, preferably without gloss. It need not be of a high finish, but must be free from spots of any kind. For commercial work use China paper. The state of the atmosphere will demand a greater or lesser quantity of glycerin, according to the judgment of the transferrer.

TRICHROMATIC PRINTING VS. CHROMO-LITHOGRAPHY.— E. G., in *The Courrier du Livre*, says: "'Since the advent of trichromatic printing, many people have considered that sufficient perfection has been reached in the process to permit its acceptance on an equality with chromo-lithographic impressions. Numerous experiments have been made, and without disparaging their importance we may be permitted to say that the trichromatic process has not realized all that was hoped for it. Despite the considerable progress which has been obtained, it does not appear that the process will attain perfection for some considerable time yet. Still, that amount of perfection it has attained enables one to estimate the effect it has had on chromo-lithography. Already many advocate a return to chromo-lithographic methods, neglected and left behind by an unreflecting impulse. We must not, however, pass from one extreme to another, and conclude that the three-color process should be abandoned. This would be a grave mistake. The fundamental error has been the desire — generalizing the process — to apply it without distinction to all kinds of work, while it is only suitable to certain classes of work. It is necessary, then, to first define the field of its employment. The preceding remarks are very sensible. We find them in the book by Dr. Von Hubl, bearing the title 'Colors and Printing in Colors,' in which, in one chapter especially, he shows, with a thoroughly scientific clearness, in what respect they are wrong who would attribute all advantages to the tri-color. Decidedly, it has secured a very appreciable progress; but it has not come to supplant chromo-lithography, as some enthusiasts hoped. Suppose, say they, that we have obtained negatives of irreproachable colors, and that we have chosen ink theoretically suitable, it would surely appear that the impression ought to be, under these conditions, a faithful copy of the original. The result, however, demonstrates that it is not, and this shows that the process is not able to give an integral reproduction of the model. The three colors do not cover, and this capital fault is easily perceived in the reproduction of tints. It follows that, if the full colors are satisfying, the rendering of the neutral grays and browns leave so much to be desired that the *ensemble* is defective. One of the causes of the non-success of the three-color process is the want of a machine specially constructed for this kind of printing, and ensuring an absolute uniformity of working. Very sensible variations in the intensities of the colors occur in the course of working existing machines, rendering it impossible to always maintain the same tonalities. The inking is always defective, however carefully the machine builder has striven for its due regulation. It is for this reason that proofs in three colors pulled at the hand press are so seldom submitted, as the printer is not able to ink his *clichés* always with the same uniformity as with the hand roller. In chromo-lithography the pressman has not to surmount these difficulties, because the colors are employed pure. The grays, the browns, etc., are printed from separate stones or plates, and in flat tints they cover the paper. The principles upon which the technic of the transparency of colors is based are the same for trichromatic printing as for chromo-lithography, and if theoretically all the materials and means are equally good and equally perfect, it must be from the execution that the difficulties — unsuspected at first — arise, and they are particularly serious in the trichromatic impressions, because they are produced by the imperfection of the process itself, particularly in the half-tints. Hence trichromatic impressions can hold but a secondary rank in high-class work, and can not enter into a dangerous rivalry with chromo-lithography. Whatever be the method employed, it is certain that the superiority of work produced will rest with those printers who, profiting by every-day experience and by the progress of science, make an intelligent use of all the knowledge they have gained."

BEST IN THE WORLD.

Enclosed please find draft to pay my subscription to THE INLAND PRINTER (the best trade journal in the world) for another year. Simply can not do without it, so be sure and square us so we will not miss an issue.— *E. A. Williams, Farmer City, Illinois.*

PRESSROOM

BY JOHN E. CASHION.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition. 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

CYLINDER PACKING.— F. L. M., Cincinnati, Ohio, writes: "We do presswork for the trade and have mostly publications, the forms being changed slightly each month, but the same cuts are used. Is it necessary to remove the underlays after each run? I would also like to have your opinion as to the best kind of packing, hard or soft, for this class of work." *Answer.*— Where the same forms are being run each month, there is no reason why the underlays should not remain on the cuts, provided they have not been damaged while sliding the form on or off the press. The press should be made up with enough permanent packing to allow for about eight sheets of temporary dressing. There should be four sheets of hard book paper and the rest of soft paper. Always place the soft sheets directly underneath the drawsheet.

HOW TO PARAFFIN SIGNS.— J. A. B., Grangeville, Idaho, writes: "Can you tell me how to paraffin card signs, after they have been printed? I wish to do the printing and paraffining so the cards can withstand the effects of the sun and rain." *Answer.*— There is a machine built especially for paraffin work. The paraffin is placed in a fountain connected with steam pipes or gas, and heated. From the fountain the paraffin is fed to one of two large rollers through which the sheets are passed, coating either side desired. This can be done by hand also, by taking a large vessel and heating the paraffin to a liquid state. Float the sheets face down on the liquid, taking care that no air remains under them; then lay them out singly to dry. Another method which may be used is to take one gallon of pure gasoline to one pound of paraffin; cut into small bits and put both in a bottle and allow the paraffin to dissolve thoroughly. Pour into a pan and dip the sheets in the solution. If the coating is not heavy enough after the sheets are dry, they may be dipped into the solution the second time.

TYPE WASH.— A. A. J., Knoxville, Tennessee, asks this question: "Which is better to wash type with, benzin or gasoline? I have a deal of trouble with ink getting down on the body of the type, and I can not remove it unless I distribute and take each box separately and soak it in lye. Is it the fault of the ink? The pressman seems to have a fad for mixing machine oil with the ink, which causes the type to get very greasy." *Answer.*—There is little difference between benzin and gasoline when used as a type wash. Benzin is generally used for this purpose, because of its quick drying. Type should be washed with lye and drenched well with water when the form does not contain cuts with wood bases. Machine oil is a poor substitute for a reducing varnish or a reducing compound. Reducers more suitable for the various grades and colors of ink can be obtained from the ink manufacturers.

TROUBLED WITH SLUR.— J. S. W., Meriden, Connecticut, writes as follows: "Enclosed you will find a sample of a half-tone job I have just done on a small cylinder



A SOLOIST.

press and which has a dark streak on the bottom. I think it is a slur, and tried to remedy it, but was unable to do so. I fixed the packing over, set the sheet bands and put a heavy rule at the bottom of the cut, but it did no good. The press gives me considerable trouble by slurring, but shows up on this job worse than others." *Answer.*—Your trouble is a very common one where heavy tint-blocks or half-tones are printed. The fault lies in the adjustment of the cylinder to bearers. See that your bearers are just type-high and that the cylinder remains firmly on them while taking the impression. This test should be made

after all make-ready has been finished. You have carried a little more impression than was necessary, especially so on the bottom of the page where the slur appears. Use a hard packing with a careful make-ready on jobs of this nature.

INK ESTIMATE.— T. L. F. M., Des Moines, Iowa, writes: "We enclose for your inspection a two-color cover job. We printed one hundred thousand copies. The only color that was used on the entire sheet appears on the two pages, and we would like to have you give us an idea of about how many pounds of this crimson-yellow ink you estimate were used for the entire edition. We originally estimated that it would not take over one pound of ink to each eight thousand copies. We would like to have you estimate how many pounds of this color should have been used." *Answer.*—The printed matter on this cover, two pages 9 by 13½ inches each, is run on a fair grade of No. 1 book paper. The crimson-yellow covers about one-third of each page and is fairly solid. A fair estimate on such a job would be about three and one-half pounds to ten thousand copies, or thirty-five pounds for the entire edition of one hundred thousand. This could be cut down to about twenty-five pounds of ink by mixing Lakatine in the solid color. The crimson-yellow being very strong in color would permit the use of about one-half Lakatine without changing the shade of the original color, and it would also improve the working qualities of the ink. It is best to add some dryer in the ink when Lakatine is used.

WORK-UPS.— E. B., Evansville, Wisconsin, writes: "I am sending you a few sheets of a catalogue I am now running. Please look them over and tell me where my mistakes are. I would also like to have you tell me how I can keep the leaders and slugs from working up. I have considerable trouble in that way during long runs. Do you think a day is too much time to spend on make-ready and running off twenty-five hundred copies of this kind of work?" *Answer.*— The several proofs of make-ready appear to be about the same. The half-tones have been treated in the right manner with one exception, and that is, on some of the cuts the overlays have not been registered properly on the cylinder, which causes a dark streak in the high lights of these cuts. A little less ink would have improved the appearance of the job. The time consumed on this work, a 28 by 42 sheet, sixteen pages to a form and all large half-tones, is not excessive. Forms that lie solidly on the bed of the press seldom give trouble from work-ups, provided the type lines have been justified properly. It is the pressman's duty, when locking a form on the press, to see that it lies perfectly solid. Do not lock the forms up too tightly, so as to bind and cause a spring, or work-ups are sure to occur. A strip of thin card, about a quarter of an inch wide, placed between the margins the full length of the page, will often prevent work-ups.



"WE'RE NA SAE FU, BUT WE'RE HAPPY YET."

A NOTABLE sign of the times is the avidity with which readers who have had no scientific education take to works of science. The "Rationalist Press" in England has printed one hundred thousand copies of Hæckel's "Riddle of the Universe," and one million copies of the principal works of Darwin, Spencer, Mill and Huxley.

BUSINESS OFFICE

BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of printers, rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY.—By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

EMPLOYING PRINTER'S PRICE-LIST.—By David Ramaley. Now edition, based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing, $1.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, Subscription, Job Printer's. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING.—By J. Cliff Dando. The scope of this book is indicated by the title. Has been unqualifiedly indorsed by users throughout the world. $10.

ORDER BOOK AND RECORD OF COST.—By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half-bound, $3. Must be sent by express at expense of purchaser.

CAMPBELL'S VEST-POCKET ESTIMATE BLANK-BOOK.—By John W. Campbell. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. By its use a proper profit can be made on every job taken. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

STARTING A PRINTING-OFFICE.—By R. C. Mallette. Contents: the Printer as a Business Man, Selection and Location of Plant, The Business Office, The Composing-room, The Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Preparing and Giving Estimates, Collections and Payments, Advertising, Office Stationery, Employer and Employees, Small Economies and Time-savers. 88 pages, cloth, $1.50.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should be* made on it, what profit *is* made. Flat-opening, 10½ by 14½ inches, substantially bound, with leather ends and corners; 100 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

NICHOL'S PERFECT ORDER AND RECORD BOOK is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders; $3. Must be sent by express at expense of purchaser.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.—By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Report, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Job Cost Record, Order Blanks, Enclosure Slip, Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, $1.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.—By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Talk to Customers, Cost of Producing Printing, Estimating, Acquiring Money, Price-cutting, Competitors, Profit and How It Should Be Invested, Buying, Being Good Pays, Composing-room, Pressroom, Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leakages, Keeping Up with the Times, Suggestions from Others. 375 pages, cloth, $3.

ACTUAL COSTS IN PRINTING.—By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the purchaser's own use: in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant, so that absolutely correct figures may be established and the records kept permanently in the office files; a set of tables of calculations on the 5-minute-unit basis; a set of tables of calculations on the 6-minute-unit basis; a complete set of the loose blanks described in the book; one full bound copy of the summary record book for all the departments, sufficient for one year's use in the office. $5.

Style 2. Annual Tables for Printers and Binders. Every practical printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheets for use in annual inventory, have been bound together in convenient book form. $2.

COST OF PRINTING.—By F. W. Baltes. Contents: Forms — Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger; Tables — Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes. Samples and Prices. 74 pages, cloth, $1.50.

FOR the convenience of the reader, we will run for a short time the outlines of four methods of estimating, described as follows:

Rule A.—Estimate the actual cost of each item entering into the job and add the general expenses, loss and profit. The result is the selling price.

Rule B.—Compute the various kinds of work in all departments at a "customary" or "set" rate that is known to yield a profit, allowing a sufficient margin on paper stock and other material. The total result will be the selling price.

Rule C.—Ascertain the actual *hour* cost of the general expenses by dividing the total of the latter for any given time by the number of hours put in for the same time, by the *productive* labor. Add the result to the *hour* cost of such labor put in on the job, and to this add cost of stock and other material, and you will have the net cost of the job. Sufficient allowance must be added to the total for loss and profit.

Rule D.—First, ascertain from actual records the total cost of your *productive* labor for the previous year (the longer, the more accurate) and also the total general or unproductive expenses for the same period. Divide the latter by the former and you will have the "unit" cost of the general expenses for each dollar of productive labor.

In using this method of estimating, calculate the cost of productive labor on a job and to the total add the percentage of general expenses (found in the above manner) and you have the actual cost of the labor. To this, the costs of paper, electrotypes, ink, etc., are added, with proper allowance for loss, and the final result is the *net cost* of the job. A profit of at least twenty-five per cent should be added to the whole to obtain the selling price.

This system, though on its face it seems to be complicated, with a little study will show itself to be wonderfully simple and easy to operate.

It is desirable, of course, to produce the most accurate and yet simple system of estimating the selling price of work, and as this is the case, we hope to receive outlines and examples of other available and tried methods, for contention. Those containing value will be added here and referred to where advisable.

THE following letter from a printer in Massachusetts, who wishes his name withheld, needs no explanation, but we are constrained to venture a few remarks, fearing that our position is not fully understood by the correspondent: "'Ascertaining Cost!' The editorial and prospectus in the August issue of THE INLAND PRINTER gives a promise that in successive numbers a satisfactory system, whereby printers can ascertain the exact cost of their work will be sought for. (1) Now, while it may be possible to get the exact cost of a certain piece of work after it is done, to my mind it is not worth the trouble. (2) With all due respect to the writers of the thousand and one articles that have appeared in the journal on this subject, surely they, one and all, must know that what the actual cost of a prospective piece of work is *going* to be is an absolutely unknown quantity. (3) Say I have three compositors in my job alley, one first-class, one ordinary and one poor. No. 1 will take a piece of work and in an hour will have it ready for the press; No. 2 will take half an hour longer on the same job, and No. 3 will give you perhaps a passable proof of it in two hours. There is a variation at the start of one to three. How will you get any system to reconcile the difference between first and third class men? How will you charge for the work? Base your price on No. 1 and lose money on No. 3? (4) The same applies to platen presswork. A job that can be done in one hour on one day will take two the next. I would be glad to adopt any system that would give me the exact cost of a job before I start on it; after it is done, I don't care to know it — except in a general way. (5) Mr. Stuart says he is *not* going to attempt to set a scale of prices. But this is the only thing he can do. There is only one way to estimate and that is by scale. Take the size of the sheet that the job is to be printed on, look over the copy and measure it according to the size of type and

the difficulty of composition, in six, seven, eight, ten or twelve point. Only experience can guide you here. Now, if you want to grow rich — if you want to retire in fifteen or twenty years with $10,000 or $15,000, figure your composition at $1 a thousand. If you are satisfied with a living and a day's wages, figure it at 80 cents; if you want your nose always at the grindstone — to have nothing to show for at the end of your life but a lot of worthless printing material, make your figures 60 cents; and if you want the sheriff to get you, go under that. Platen presswork the same way; for five hundred impressions or less, get $1; for a single thousand get $1.25. Don't waste your time trying to run two-on and think you're

paper and sells it to Jones for $100, he is worse off than if he had left it alone — because Jones may not pay him; and finally, in no possible way and by no possible system can the exact cost of printing ever be ascertained."

Answer.— According to paragraph 1, it is evident that it is not desirable to know the cost of a piece of work after completion in order not to displease the customer by increasing the price on duplicate orders, where the first was found to have been done at a loss. Perhaps more profit would be realized if the price of many a piece of work now done unconsciously at a loss were raised to a profitable figure. But how do you expect to know the cost without a proper system? About statement No. 2,









CONVENTION HALL, "TYPOGRAPHICAL JOURNAL" CORRESPONDENTS, ENTRANCE TO I. T. U. HEADQUARTERS, ETC.

making money. You are not and you are spoiling your work. Get a good percentage on the paper you use; one to two hundred per cent on small lots, at least twenty-five per cent on large orders. (6) If you figure your work as I have outlined it, you won't need any system of figuring costs. You can figure your discounts and your bank account instead, which will be more satisfactory in the long run. And don't come back at me and say you can't get such prices. If you can't, you've got no business in the business. (7) If I have made this letter clear, my point is that the ordinary printer does not need a system of cost. What he needs to know is what the element of safety is. To charge enough so that he gets a profit out of even the poorest compositor; that it is a fallacy to think his composition costs him nothing because he does it himself after 6 o'clock; that if he buys $100 worth of

Mr. Dando says: "Cost of manufacturing is an unknown quantity — dependent upon a variable amount of manufacturing done each year by any factory. It never has, never can, and never will be absolutely fixed. This leads some manufacturers to believe or assume to believe, that there is no such thing as fixed cost in manufacturing, and, while in a sense that is true, it is absolutely necessary to adopt some point of demarcation as an operating basis for discriminating between profit and loss on each separate transaction. . . . If printing manufacturers could easily calculate all the items entering into the cost of manufacturing, and fully realized the aggregate (of the insignificant proportion each item represents) of the 'per hour' cost, it does not seem possible there could be any great diversity of opinion as to *standard* cost." It is not only possible, but in many plants working under a cost

system, the cost of a certain job taken from actual records will not vary many cents, one way or the other, from the estimate made previous to receiving the order. In these particular cases, such a system is the most valuable asset in the business. It is true (in connection with Nos. 3 and 4) that the estimator may go wrong in calculating the amount of time to be required for certain work, but right there is where this person demonstrates his worth — in knowing from actual records and observation the *average* output in each particular class of work. He must know the ups and downs and difficulties and advantages under which the plant does business to make a success for himself or employers. No. 5. A scale of prices that is profitable in one part of the country would prove a money-loser for offices in other parts, and vice versa. Because one firm is able to make certain prices, is no certainty that another can use them with equal safety. As to growing rich at selling composition at $1 per thousand, let's see about it. Considering corrections and distribution, a compositor can not average more than six hundred to seven hundred ems per hour; at a weekly salary of $15 this brings the actual cost per hour of the labor, in round numbers, 28 cents. Calculating on this basis, the productive cost of one thousand ems would be 46⅔ cents; add, say, one hundred per cent for fixed expenses — 93⅓ cents is the result, or net cost, and adding twenty-five per cent *profit*, brings the actual selling price $1.16¾. This figure allows of only a fair profit, and not one that will ever enrich any one. In other words, to set a scale of prices profitable to all localities and large or small offices, is an undertaking that never has, never can, and never will be carried out. All that can be hoped for is that all printers will estimate from the same standard, which will go far toward uniform prices. That is, use the same method of arriving in advance at the selling price. Judging from statement No. 6, our correspondent is taking up his time counting his bank account and discounts, which we sincerely hope he is, but we venture the remark that if he has no system of cost accounting, he does not know whether the "money-making" prices he has suggested allow a profit or a loss. In conclusion, it may be well to say that no printer, large or small, will ever learn what "the element of safety" is from any other source than his own experience and facilities of handling the work done by his plant. He can not take the word of some printer who knows not the conditions under which he labors; it is true that one plant can produce certain work at a cheaper rate than another, not only by some special machinery, but by the ability of the employees to handle it more quickly, having become familiar with the special line. If he can not adopt a method of cost accounting, he should and *must* so arrange his plant and plans of handling work that he can use a system of estimating that he feels safe with, but in doing this he will fail miserably unless he can tell *to a certainty* what his general, or fixed, expenses are. On this point is where the greatest difficulty is experienced; these expenses not only *exist, but they never change.* It is not only essential to know what they amount to, but to know where and how to apply them. It *is* possible to know the cost of a piece of printing after it is done, with a proper system, our correspondent's statement to the contrary notwithstanding.

H. B. Gilstrap, Chandler, Oklahoma, writes: "A question has arisen between two printing-offices in this town as to the value of the work of stapling a certain job, which was done by one of the offices for the other. It seems that the foreman of one office asked the manager of the other to do a job of stapling twenty thousand booklets, like the one enclosed, but neglected to have an understanding as to the price. The office doing the work afterward presented the bill at the rate of 30 cents per one hundred books, which the other office thought excessive. The books were furnished folded and assembled, and the work was done on a saddle-back stapler. The wages of printers in this town run from 15 to 20 cents an hour. Will you kindly inform me what this stapling would be reasonably worth per one hundred or one thousand in lots of five thousand or twenty thousand?"

40,000 staples at 50 cents per thousand	$20 00
50 hours stapling (400 per hour) at 20 cents per hour	10 00
General expense on labor 116⅔ per cent	11 67
Profit 25 per cent	10 42
	$52 09
Price per thousand	2 60

Of course, the time required to complete such a job depends largely on the capacity of the machine used and the ability of the operator, but it would not seem that the price of 30 cents per hundred asked was excessive, conditions being of the average. The above estimate is based on edition of twenty thousand copies.

Rule D used.

Mr. H. J. Danker, Zanesville, Ohio, asks for detailed estimate on ten thousand four-page circulars, set in eight and ten point Linotype; matter run in two columns of 31 by 97 ems pica each to page, with eight small half-tones set in rule borders; cuts furnished by customer; type with cuts, set by hand.

10 Reams 24 by 36—35 No. 3 Book at 3½ cents per lb.	$12 25	
5 pounds ink at 15 cents per lb.	75	
		$13 00
2 per cent loss on stock	26	
Composition:		
15,345 ems eleven-point Linotype, at 35 cents per thousand	5 37	
18,825 ems eight-point Linotype, at 35 cents per thousand	6 59	
2,640 ems hand composition—2½ hours at 20 cents	50	
Making up and locking up—5 hours, at 25 cents	1 25	
Make-ready—4 hours, at 45 cents (feeder and pressman)	1 80	
10,000 impressions—11 hours, at 15 cents	1 65	
Cutting and delivering—2 hours, at 20 cents	40	
		17 56
General expense on labor, 116⅔ per cent		20 49
Profit, 25 per cent		12 83
Total		$64 14

Rule D used.

In your outline estimate you provide space for "handling stock," which, you will observe, is missing from above schedule. This item must not be applied to stock, as it is not possible to receive return for such labor in all cases; where the customer furnishes the stock, for instance, where would the cost of handling be applied? You do not know its cost, therefore would not know how to arrive at the proper figure. Again, it costs as much to handle a certain shipment of print as it does an equal amount of high-grade enameled book, but basing your proportion on the *value* of the shipment, you would receive much less for handling the print. It is more practicable to add *all* general expenses to the productive labor only, as described in Rule D above, and "handling paper" comes under the head of unproductive labor. You will also note that the items of "distribution," "proofreading" and "time making estimate" are omitted; the latter two are part of the general expenses, or unproductive labor purely, and the first-named is part of composition. As there is no distribution in Linotype composition, it is an easy and convenient matter to calculate from actual records, hand composition and distribution, and in estimating, charge that time for composition which will allow sufficient for distribution.

PRINTER'S ADVERTISING

BY GEORGE SHERMAN.

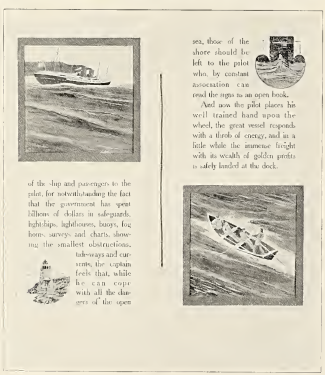
WHAT attracts my attention shall have it, as I will go to a man who knocks at my door, while a thousand persons as worthy go by it to whom I give no regard.— *Emerson.*

When everybody else shouts, then is the time to blow a horn. You will never attract attention unless you can be heard above the clamor of the multitude. Literally, your printing must be possessed of an attention-compelling feature. Even if your literature contains a message of great interest and profit to the reader — a clever epigram, a funny picture, a jingling doggerel, plain printed words, or the face of a pretty girl — it will avail you little if delivered to the public through the timorous carrier of the "common fry." If your argument has the power of conviction, fail not to impart the power of attraction to the bearer of that message. Let the cover-design of your booklet — its presswork and its coloration — be of the kind that knocks at the door of public appreciation, and then rest assured your good message will reach the heart of the reader. The outer appearance — the first superficial impression — is the *carte blanche* of your ambassador.

But, if the success of your business depends upon your advertising, as the success of most every business does, you must add variety to your methods of attracting attention. The booklet of yesterday, even its attractive cover-design, may lose some of its interest on the morrow.

"ABOUT PILOTS" is a story well told and far reaching. Plain printing talk, meant to encourage interest in the products of a shop, is uninteresting. It needs a clever coating to soften the rough edges. The William Johnston Printing Company, Chicago, has shown a happy faculty in supplying this coating through the above story, reprinted in part:

Perhaps the most gladsome cry in the world is "Pilot Ahoy" as it comes through the night from the lookout and is repeated from watch to watch to the captain on the bridge. Away out in the darkness flickers a light, a flash, as the bengal light illuminates a circle on the sea. A picture — a fairylike ship dancing on the waves — a boat is lowered and sturdy arms man the oars that bring the pilot. The propellers cease to revolve and the ship slows down, awaiting the guiding hand. With a shrug of relief the captain passes the responsibility of the ship and passengers to the pilot, for, notwithstanding the fact that the government has spent billions of dollars in safeguards, lightships, lighthouses, buoys, fog horns, surveys and charts, showing the smallest obstructions, tideways and currents, the captain feels that, while he can cope with all the dangers of the open sea, those of the shore should be left to the pilot, who, by constant association, can read the signs as an open book. And now the pilot places his well-trained hand upon the wheel, the great vessel responds with a throb of energy, and in a little while the immense freight with its wealth of golden profits is safely landed at the docks.



Many a great business house is out on the sea of competition, having struggled with contrary winds and currents which rule the high seas of production, and is ready to bring its rich and wonderful store of good things into the harbor of success. To reach this harbor, all business enterprises need the assistance of a pilot, and for this we offer our services. We can bring you in touch with your customer.



Not less interesting than this cunning narrative is the chosen plan of illustration. From cover to cover it is a story of the sea, in prose and picture. The arrangement of illustrations is in happy accord with the excellent typography and presswork. A geographical study of the land of "Competition" and the "Sea of Public Appreciation" is afforded in a chart which points out the reefs and shoals in the way of the good ship, "Profitable Advertising."

A BOOKLET from the Mangan Press, St. Louis, is based upon this line of argument. Its clever cover-design attracts immediate attention, and it is a message of advertising wisdom. The meat of its text is contained in the following paragraph:

Advertising is warfare. Public apathy represents the enemy. Let us attack by land and sea. We must put out advertising scouts and locate the enemy. But the locating of the enemy is but the beginning of the battle. We must shell from the heights, we must demoralize their gunners by a cavalry charge and while they are thus receptive, swing our infantry in line of battle. Maybe we will have to besiege the fortress. Maybe we will have to attack the harbor with our torpedo boats, our destroyers, our armored cruisers and our battleships. Maybe the fight will be down a city street where gatling guns are necessary to put him to flight. Maybe we will have to mine underneath and blow him off the map to attract his attention. What I mean is this: There is no one-way of conducting an advertising campaign. You must get the attention of your prospective customer, and as men are not always in the same receptive mood, so you will find that what will fetch one man to-day will have no effect on him to-morrow, and therefore you will have to vary your attack.

"THE KLONDIKE," a souvenir of the Dawson *News*, presents the features of the Yukon in an entertaining manner to the American Institute of Mining Engineers, who visited that region some time ago. It contains a number of choice views taken in and about Dawson City,

showing the wonderful development of the Yukon Territory. These are done in half-tone and printed over a tinted background. The cover of this book is unique as a specimen of original designing, embossing and printing. The feature of the design is a pan, printed in two colors and embossed, containing a few nuggets of gold — the real thing — from Discovery Claim on Bonanza Creek. The discovery of this claim brought fame to the Klondike, and it has been the means of adding $120,000,000 to the gold output of the world since 1898. Everything in the job, excepting the gold and the paper, was produced in the Dawson *News* office, and taken altogether, it is a splendid reminder of the spirit of advanced civilization that has gained a firm hold in a region that was deemed uninhabitable but a few years ago. This valuable souvenir has reached this department through the courtesy of William McIntyre, of the Dawson News Publishing Company, and partly through the excellence of the postal service of the United States and Canada.

AMONG the many interesting things in a package of quality printing from the Kelmscott Press, Downers Grove, Illinois, is a clever booklet with the title, "Have it Done in the Country." Its object is to controvert uncalled-for prejudice against things done in the country printing-office. It does so in an amiable manner and with accompanying specimens to substantiate the argument. There is little doubt that this book has the power to turn much of the cold indifference toward things "done in the country" to warm interest and conviction. The opening paragraph says: "Have it done in the country where the flowers are blooming, the grass is growing and everything is looking beautiful and natural. The Kelmscott Press operates a printing plant among the trees at Downers Grove, and possesses all the mechanical advantages of a printing plant situated amid the smoke, dirt and noise of the city, and none of these disadvantages."

THE absorbing topic of booklet printing and the value of the distinctive booklet as a trade-getter is set forth in most able fashion by the R. L. Polk Printing Company, Detroit, Michigan. The booklet is of antique wove, deckle-edge paper, and the cover is lapped over to contain the title, "Booklets for Business." The text is of narrow measure, printed in art brown, with a delicate, lavender-tinted border which forms a decorative panel for the foot of each page and the binding margins. It contains a few terse paragraphs that are well worth repeating.

The booklet should he representative of the house issuing it.
It should he well dressed.
It is your commercial traveler.
It should be carefully thought out.
It should be tersely, vigorously, truthfully written.
In most cases it should talk on one subject; no more.
The whole logic should be used to convince the reader on the point in view.
One of the common mistakes made in the preparation of booklet literature is in scattering the argument.
It should be written just as you talk to the prospective customer.
It should be written to convince.
The good booklet is one that the average man will find pleasure in perusing; so cleverly written that he will he interested in reading it; so daintily printed that it will he a pleasure to look at.
There is a way of arranging the matter and illustrations, and style of paper and ink, that will produce the most charming little volume at small cost — at prohahly less than many advertisers are now paying for very ordinary productions.

"LINN'S WHITE BOOK," is written and printed in a style all his own. Linn knows how to encourage substantial interest in his well-appointed printing-office in Columbus, Ohio. It is one of those clever, narrow-measure affairs, with ample margins and liberal white. The printing is in orange and black, in happy combination with the pure white hand-made paper employed. It is a symposium of good will, expressive of the earnest appreciation of the many good works that have been produced in this shop. The booklet is concluded with a breezy, home-made poem. The opening verse:

Two minds with hut a single thought
Are easy nuff to find,
But one mind with a thousand thinks
Why, that's a different kind.
And that's the kind you've got to have
To have an ad-man's mind.

"CHOP SUEY, a pert little publication, originated for fun, issued for business, contains some sense — some nonsense; the same being bound in full butchers' manila, tied together with three-ply jute and distributed free to the monarch-man." This title conveys an ample description of a unique house organ issued monthly by The C. C. Burbank Company, St. Paul, Minnesota.

A SPECIMEN book of a variety of completed booklets, catalogues, folders, announcements and office stationery, all tipped in, comes from The Engle-Carter Printing Company, South Bend, Indiana. It forms a handy compendium of prevailing styles in type-art for the use of the customer, and the cost of its production should be soon returned through increased profits to the printer. The following announcement is printed in two colors on cloth-finished paper, and tipped on the first page:

We herewith hand you specimens of printing manufactured by us during the past few months. We are particularly proud of this showing, as it represents our first work in South Bend; and we ask your particular examination of our product for this same reason. A letter of criticism from you would be appreciated and undoubtedly prove of future benefit to us.

MISCELLANEOUS BOOKLETS.

F. I. WHITNEY, general traffic manager of the Great Northern Railway, St. Paul, has sent two distinguished booklets, "A Camera Journey to the Lewis and Clark Centennial Exposition" and "On the Lewis and Clark Trail." The former is a pleasant imaginative journey across the continent, in prose and picture, and it affords an inviting insight of the charms of Portland and the Exposition. The half-tone views are printed on a tinted background and the cover-design is a reproduction of a clay modeling. "On the Lewis and Clark Trail" dwells upon and pictures the beauties of Spokane, Washington and the Cœur d'Alene country. Its cover contains a picture of President Roosevelt, in a characteristic pose, with the title "Theodore Roosevelt: He stopped off at Spokane." Both books were printed by Rand, McNally & Co., Chicago.

R. C. MALLETTE, Waterbury, Connecticut, printer, lawyer — even as successful in this final calling as we know him to be in the former — writes: "I claim honorary membership in the Waterbury Bar because I tried — and lost — my first case in the court in that jurisdiction. The toastmaster of the first annual banquet of the Waterbury Bar Association asked me to devise and produce a menu for the banquet which should be somewhat different from the ordinary schedule of eatables." Printer, lawyer — he has tried this case and won. His appeal, "The Law of Merger, as Applied to the Visible Food-supply and Its Absorption by and Assimilation into Private Corporations," has been heard by the honorable judges of the court; the visible food supply brought in evidence at the trial was overwhelming and the citations were a revelation to the members of the "bar," to wit:

"§10. Of Fish.

"Equilette of Penobscot Salmon Normandie. Cucumbers.

"They did cause one to forsake his principles and "having forsworn his pledge to see salmon and sea-"serpents upon the peaceful Penobscot. And as concern-

" ing the State of Maine and its liquor law, it is known " to all that Maine has both the law and the liquor.

" 7 Phil. 63.
" See also Opinion of Neal Dow "

His " honorary membership in the bar " is now fully substantiated.

UNDER the hat of Penn lies the land of Benjamin. The connection between these men of other days is neither slight nor unimportant. Both were builders of Philadelphia. Franklin took up what Penn had to lay down. On William's foundation Benjamin built wisely and well many courses of our city's greatness.

N. W. Ayer & Sons, advertisers, Philadelphia, have built their late booklet, " In the Land of Benjamin," upon this theme. It is a most interesting historical work, close to the heart of the American printer. It is profusely and aptly illustrated with historical scenes in " The Land of Benjamin," facsimile manuscripts, and pages from Poor Richard's Almanac. All of these afford ample proof that Benjamin was not only the father of printing in America, but as well the founder of advertising, that greatest of stimulants to modern industry. In speaking of Ben Franklin as an advertiser, this booklet offers the following citations:

The compilers of this booklet confess to special interest in Ben Franklin as an advertiser. In this capacity he is a good example for business men to-day — " In the Land of Benjamin " and out of it.

As an advertiser he was not the first in the order of appearance, but he was one of the first in the matter of performance.

He understood the people.

He grasped the fact that they wanted the news — news of peace and war, news of trade and commerce.

He believed in the people.

He said, " I have so great confidence in the common virtue and good sense of the people of this and neighboring Provinces, that I expect to sell a very good impression."

He appealed to the people.

To the middling people, the farmers, the shop-keepers and tradesmen of our city and country, whose interests have been forgotten.

He kept up his appeals.

He said, " I endeavored to prepare the minds of the people by writing on the subject in the newspapers, which was my usual custom."

He believed in printer's ink.

He loved the printing craft. After receiving all his titles and honors, he styles himself in his will, " I, Benjamin Franklin, Printer, late Minister Plenipotentiary from the United States of America," etc.— the printer first of all.

He acted as well as he thought.

He was wise enough to recognize the power of printer's ink, and enterprising enough to employ it for the development of his business.

He valued originality.

Saying on this point, " I wrote things in out-of-the-way form as most likely to take the general attention."

He carried on mail order business.

Even before it was named. He says, " Those persons that live remote, by sending their orders and money to said B. Franklin, may depend on the same justice as if present."

He advertised one price.

Forestalling that idea when he says, " And for dispatch (time-saving) the lowest price is marked on each."

He established his almanac by advertising.

Poor Richard is a monument to his advertising skill. Previous to its advent a three-line notice saying almanacs were ready was all the advertising such works received. But Ben knew he had what people wanted and knew enough to tell them about it, and his almanac, like any other piece of good merchandise, did the rest.

He won the people.

As witness the query of an observing old Quaker, " Friend, didst thee ever know Dr. Franklin to be in a minority? "

And so he went on — and made a name — and won trade — and made money — by telling people of what he had, by means of the papers which the people read.

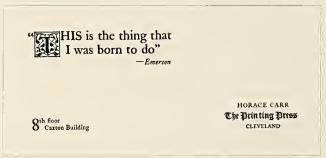
Hast thou done likewise? Wilt thou? The way is open.

" OPPORTUNITIES," and the intuition to grasp them, have been the making of the great men of history. Opportunities are not the things of yesterday, but the privileges of to-day. Opportunities are the privileges of the masses, not the special rights of the classes. This point is brought out in its fullness in a splendid book now issuing from M. Schulter, industrial commissioner of the St. Louis and San Francisco Railroad Company, St. Louis. It reveals unequaled " opportunities for the manufacturer, business man and investor " along the lines of this road in Missouri, Kansas, Arkansas, Oklahoma, Indian Territory, Texas and the great Middle West. It is well illustrated and forms a valuable compendium to the man who would seek greater opportunities in a coming industrial empire.

A NEW catalogue of printers' specialties, including shipping tags, tag envelopes, clasp envelopes, fasteners and meat hooks, round checks, restaurant checks, eyelets, eyelet sets and punches, suspension rings, gummed labels, etc., has just been issued by the Dennison Manufacturing Company, main office, 26 Franklin street, Boston. Many of these necessities are reproduced, showing the actual colors of the stocks employed, and taken altogether it is a most valuable reference book for the printer and his customer.

DEVICES.

AN effective blotter from Horace Carr, Cleveland, Ohio.



A CLEVER folder, " A Few Sharp Points," is issued by The Inland Type Foundry in behalf of Hempel & Dingens quoins. The device is made up in the shape of a needle case containing a full assortment of sewing needles and darners — to emphasize the " points."

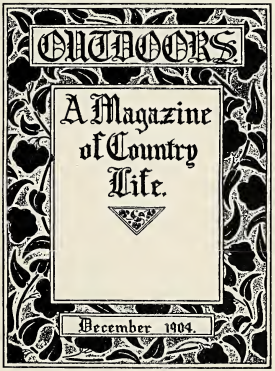
" STRIKE me for light on advertising," is a sentence cunningly applied to a handy-sized card containing a half-tone of Charles O. Rider, of the advertising firm of Low & Rider, Chicago. Mr. Rider appears dressed in a sand-paper ulster, tipped on. The utility of this device as a match scratcher enhances its preservative qualities.

THERE are but few business men who are so well known that they can afford to eliminate the address from their advertising matter. While the name of John Wanamaker may be synonymous with Philadelphia, it remains a fact, nevertheless, that a certain element of the reading public may yet need to be informed on this point. It is true that most theatrical people are familiar with the fact that *The Billboard* is a paper of the profession, published in Cincinnati, Ohio, but the principal object of advertising for a periodical is to encourage an acquaintanceship among those who are not so well informed. There is no semblance of an address on any of the series of ten blotters recently sent out by this paper, and there is no doubt that this fact materially depreciates their advertising value. This error is a common one, even among printers and advertisers, who are but little known outside of their narrow sphere of acquaintanceship.

THE frontispiece of the souvenir booklet issued at a banquet tendered to the management of the Marshall & Bruce Company, Nashville, Tennessee, August 29, by the employees, tells an interesting story of steady growth and progress. This firm commenced business in one room on the third floor of a ramshackle building in 1865. The

various stages of an increasing business are illustrated in the buildings occupied during the interim to 1905. The center of the group shows the commodious new structure to be occupied by this concern early in 1906. The banquet was given on the third floor of their new home. Nearly two hundred employees and invited guests were present. The room was tastily decorated with green and white bunting and Japanese lanterns. The handsome booklet souvenir of the event is at once a pleasant glance into the past and a glowing account of the present. It is printed on antique wove and deckle-edge paper. There are a number of short pages scattered throughout telling the humorous side of the story in prose and cartoon. The cover is of black fabric-finished stock with an ornate monogram, done in gold and embossed. A portion of the cover is lapped over and tied with a silk ribbon.

THE quality of the original creations of The Herrick Press, Chicago, is shown in the reproduced specimen, taken



at random from a package of exceptional quality recently submitted. Printed in orange and black on antique paper.

DEATH OF G. L. MATTHIAS.

George L. Matthias, one of the founders of the *Evening Inquirer*, Galion, Ohio, died August 19, 1905, after an illness of nearly two years. He was born March 21, 1846, near Sulphur Springs, Ohio, and in 1862 entered the office of the Galion *District Democrat* as an apprentice. In 1864 he, together with his brother, purchased the *District Democrat*. Later the Galion *Review* was established by them, and in 1873 Mr. Matthias and George Ristine started the Galion *Sun*. In 1877 the *Inquirer* was founded as a weekly, and in 1893 changed to a daily. Mr. Matthias was a Mason and his funeral was conducted under their auspices.

THERE are a number of large printing-offices in Geneva where fugitive printers and students from Russia find employment. The pay is about $7 a week for an 8½-hour day. Some of these houses are engaged exclusively in printing revolutionary literature for secret distribution in Russia.

FIFTY-FIRST SESSION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.



THE Toronto *Globe*, in an editorial commenting on the convention of the International Typographical Union at Toronto, August 14 to 19, concluded with a tribute to the executive and the organization, declaring that "the printer of to-day belongs to an improved and improving occupation with which any man should be proud to be connected. The great union which opens its meetings to-day has been distinguished in the past for the cautious and rational conduct of its affairs. In Mr. James Lynch it has a head who may without flattery be called one of the distinguished leaders of labor in America. The employers of Canada know that Mr. Lynch is anything but a firebrand. He is, on the contrary, a pacificator, and has ever been careful that through no hasty or headstrong action of his have the wheels of industry stopped or idleness and want afflicted the workman's home. The peace which he has preached has, as might be expected, been followed by plenty."

That the membership of the organization coincide with these views was amply evidenced during the convention.

As customary, delegates to the session were the recipients of hospitalities of local unions en route, and the headquarters at the Rossin House on Saturday was gay with decorations and busy with preparations and greetings, the later arrivals glowing with enthusiasm for courtesies received at Chicago, Detroit, Buffalo, Rochester, Pittsburg, etc.

At Room D, the local offices of Toronto Union and the entertainment committee were busily engaged in registering the arrivals, pinning on badges and issuing the "program and book of tickets" for the entertainments provided during the week by No. 91.

On Saturday evening a reception and lunch at the Rossin House was held, the Colorado whoop of Delegate Snider mingling with weird effect in the skirl of the pipes played by an impassive Highlander in the rotunda.

Music by Glionna's orchestra, ice cream and other refreshments filled in the evening, the noise of a few tack hammers breaking in occasionally.

On Sunday, the morning was given up to church, sightseeing, etc., and the afternoon entertainment was provided at Hanlon's Point, on Toronto Island, the sail over showing the fine harbor advantage of Toronto for aquatic sports. The improvements at the Island during recent years and the many handsomely kept cottages were commented on favorably by old Torontonians and the visitors generally. A special boat took the holidaymakers to Island Park at five for lunch and at seven returned with them filled and satisfied to listen to an evening concert at the Point, the majestic figure of Delegate A. B. Morse, of Fort Worth, Texas, looming largely and benignly in the fading light.

On Monday the convention opened in the prettily decorated assembly room of the Toronto Labor Temple. Mr. Hugh Stevenson, chairman of the Committee of Arrangements, called the convention to order and invited the following gentlemen to the platform:

Rev. Mr. Bryan, an ex-printer.

Hon. J. P. Whitney, premier of Province of Ontario.

Thomas Urquhart, Esq., mayor of Toronto.

Alderman J. J. Graham, chairman of Civic Reception Committee.

Prof. Goldwin Smith.

Robert Glockling, president International Brotherhood of Bookbinders.



ROSSIN HOUSE ROTUNDA DURING I. T. U. CONVENTION.

Edward Randall, first vice-president International Printing Pressmen's and Assistants' Union.

John McVicar, ex-president International Typographical Union, of Detroit.

John Armstrong, ex-president of International Typographical Union and president of ex-delegates' association.

Edward M. Meehan, president of Toronto Typographical Union.

Mr. Stevenson welcomed the delegates in a brief speech and reminded his hearers that geographical lines were not known in trades-unionism and hoped that another twenty-five years would not elapse before they again visited Toronto as a convention. President Meehan then took the chair and the Rev. Bernard Bryan asked the aid of divine grace in the guidance of the convention's work.

Premier Whitney received a rousing reception when he rose to address the convention on behalf of the province. He assured the delegates that he was pleased to address a craft that had been honored by such men as Benjamin Franklin, Horace Greeley, and the late E. F. Clarke. "The time had gone past for argument as to the benefits of trade-unionism," said the premier. "Its benefits are already recognized. I want to assure you from across the line that you are heartily welcome to the Province of Ontario. It would be a crime to disturb the good feeling that exists between the two nations. We have on this platform one of the greatest publicists of this age and one of the greatest thinkers of this age of any other age, and I hope to hear his voice on this platform to-day. I refer to Prof. Goldwin Smith."

Mayor Urquhart extended the welcome on behalf of the city. There was no city on the continent so well organized in the trades-union movement and the influence of the organization was felt in the civic contract, which provides for the payment of the prevailing or union rate of wages. The typographical union has given to Toronto many useful and prominent citizens, among them the late E. F. Clarke. There are other members of the organization who will leave behind them monuments to their good work in behalf of humanity. Mayor Urquhart made special reference to the souvenir published by the local convention committee and stated that it was but an evidence of the development of the printing industry within the past quarter of a century. It was a pleasure for him to announce that in the public schools of Toronto the school books were provided to the pupils free of cost. "I wish to congratulate the International Typographical Union upon the organization of the Ladies' Auxiliaries," said the mayor, "and I feel that any organization which admits the ladies is not very far astray. The ladies will not give their approbation to anything that does not stand for righteousness and truth, and I am sure the organization will be made better by the association of the ladies."

Alderman Graham, chairman of the Civic Reception Committee, made a taking speech. He said he had heard it said that a blot of ink made thousands think, and he was quite sure that a line of type just before election time made many an alderman think. Almost every trade and profession in the city was organized and about the only class of workers that were not organized were the aldermen. There were prospects, however, that even the aldermen would be organized in the near future. "My only duties during this convention," said Alderman Graham, "are to see that your local committee do not run out of funds and to inform the police that if any of the delegates are caught taking what doesn't belong to them they must not be arrested."

Prof. Goldwin Smith on rising was given an ovation honorable to him and honorable to those who thus testified their appreciation of his distinguished career. The



MESSRS. LYNCH AND COLBERT.

delegates rose from their seats and waved their handkerchiefs and cheered. Mr. Smith said he had come to show his interest in welcome to the delegates, not to speak, and deprecated any hint of jealousy between America and Canada — he had never known of any such feeling. "If ever sentimental union should come to pass," he said, "it will not be by the action of force or in the form of annexation (a name which I abhor), but with the free consent

of both parties and with the blessing of their common mother country."

Mr. Robert Glockling, president of the Bookbinders' International Union, referred to the solidarity of the trades-union movement in Toronto and stated that the local union men had fully measured up to their responsibilities and had built up a movement that was a credit to the city.



ON THE WAY TO HAMILTON, THE "TURBINIA" IN WAKE.

Mr. Edward Randall, vice-president of the International Printing Pressmen's and Assistants' Union, congratulated the delegates upon the great victory for the establishment of the eight-hour day in the city of San Francisco, where all the allied printing trades had combined to resist the efforts of the employing printers.

Mr. E. M. Meehan, president of Toronto Typographical Union, presented the welcome of that organization in a neat speech. He marked the progress of the printing industry in Toronto and stated that it ranked fifth among the cities of the continent. He emphasized the significance of the convention meeting in the Labor Temple and said that the local union was proud to be able to invite the international organization to hold its convention in a building owned and managed by the trades-unionists of the city.

John Armstrong and John McVicar, ex-presidents of the International Union, extended words of welcome.

If any doubts existed as to just what place President Lynch occupied in the minds of the delegates, they were speedily settled when he was presented by Mr. Meehan with the gavel, on taking the platform to respond to the welcome. The convention "rose to him" amid thunders of applause — a reception the most cordial and spontaneous ever known in the annals of the organization. The deep flush on the president's face showed at once his surprise and gratification. Mr. Lynch said in part that printers were naturally modest and did not expect all the nice things that had been said about them. It was fitting that a great organization should hold its great convention in a great nation, among a great people. He said that during the past twenty-four years the membership of the International had increased to fifty thousand and there were fully seventy-five thousand union men allied with the printing industries. Fully twenty-five thousand were working under the eight-hour day and the organization was moving irresistibly toward a universal eight-hour day. "I would like to ask the premier of the province and other leading citizens on this platform to kindly speak to the customs officers just before we make our departure," said President Lynch. "We don't want them to be too rigorous in examining our baggage, and we ask this leniency especially on behalf of the ladies."

A sharp rap of the gavel and the convention was declared open for business.

The Philadelphia situation and the Smith case were the principal themes of discussion, the *casus belli* being a difference of view as to the plan of carrying on the union propaganda in Philadelphia. Philadelphia Union, No. 2, has been fighting the *Inquirer* with a concentration of purpose that left somewhat at large the organization of non-union job-printers. The executive council of the International did not deem this procedure sound, and in its discretion withheld funds for carrying on the work of No. 2. Being sharply criticized in some of the labor papers for this course, the executive issued an open letter explaining its position. Mr. Shelby Smith, a member of Philadelphia Union, and editor of the *Trade Union News*, published a hot denunciation of the open letter, stating that the executive council again stabbed Philadelphia union in the back, that the council was in league with the employers and "rats," etc. The executive council called the attention of Philadelphia union to Section 81 of the general laws, which require the trial of all persons so charged with ununionlike conduct, and for the conviction and discipline of the culprit — the defendant, if guilty; the plaintiff, if unable to substantiate the charges. Philadelphia union tried and acquitted Mr. Smith.

The case was given to the Committee on Appeals, P. M. Draper, Ottawa, Ontario, chairman, and after receiving evidence from both sides, decided that Mr. Smith's asser-



MR. AND MRS. JACKSON, ST. LOUIS, MISSOURI.

tions were not warranted. Mr. Smith desired to show that the words used by him in the article should be taken in an oblique or Pickwickian sense, and the volley of denunciation from both sides waxed warm. On Friday, when the matter came to a vote, the convention, by a vote of 209 to 34, decided to discipline Mr. Smith by suspension until such time as amends should be made by him.

The Philadelphia affairs of the organization were then taken up and adjusted on the basis of compromise.

On Monday afternoon the delegates and visitors were given an electric car ride about the city, on return going to the Island, where a band concert was given, with a garden party, lunch, dancing in the pavilion and other festivities.

On Tuesday morning, as already reported in last month's INLAND PRINTER, Messrs. Ellis and Green, of the United Typothetæ of America, spoke to the convention. The reply, as given in the report of the eight-hour committee, shows that a conflict is sure to occur, the determination of the employers to resist the demand being dispassionately set forth by Mr. Ellis in unmistakable terms.

On Wednesday, Mr. Frederic Driscoll, commissioner from the American Newspaper Publishers' Association, addressed the meeting, and was given an enthusiastic reception. Mr. Driscoll congratulated the convention on the pleasant and profitable relations between the organizations and hoped that peace would continue.

At 1:45 an excursion to the city of Hamilton was in order and about two thousand enjoyed the trip across the lake, which, together with a tour through the Ambitious City, up the incline railway to the top of the mountain, and the serving of a luncheon on the lawn of Mountain View hotel, were all carried out without a hitch. Leaving Toronto at 2 o'clock, the Modjeska, on which was the Forty-eighth Highlanders' Band, carried fourteen hundred people, and the Macassa followed with six hundred more. At Burlington Beach a committee of the Hamilton Union, No. 129, greeted the delegates, and as they passed to the long line of trolley cars in waiting, each lady was presented with a bouquet of asters, carnations or roses. Around the beach and through the streets of the city, the visitors arrived at the foot of the mountain and enjoyed the novel ride up the incline railway. Under the trees, at Mountain View hotel, long tables were lined, and five hundred people were served at once. An overflow of the later arrivals were dined at the Waldorf. Everything possible was done by the Hamilton typographers to make the visit enjoyable.

During the sessions, President Higgins, of the International Printing Pressmen's and Assistants' Union, and President Gompers, of the American Federation of Labor, addressed the convention. Their remarks were chiefly confined to encouragement of the eight-hour proposition.



"SUNNY JIM" ALFORD, MANILA'S DELEGATE.
Photo by Homer L. Knight.

Among the incidents of the week was a visit to Cosgrave's brewery and O'Keefe's brewery, where refreshments were served and the processes of making beer and malt liquors shown and the product sampled, Messrs. O'Keefe giving pretty souvenir ash trays and substantial bottles to the visitors "lest they forget."

A moonlight sail on the steamer Chippewa was scheduled for Thursday night; the Highlanders' concert band gave their entire concert program with choruses, dances, etc. Glionna's orchestra also furnished entertainment, and refreshments were served.

Colorado Springs, Pittsburg and Peoria were out for the convention next year, but Colorado Springs won the votes.

On Saturday it was stipulated that the convention should adjourn with three cheers for the eight-hour day,



—*Toronto Globe.*

led by Delegate Fennessey, of Los Angeles, and the resolution was carried.

On behalf of the convention President Lynch acknowledged the wholesale generosity of the Toronto people, and the untiring efforts of the Reception Committee, the members of which were invited forward. The chairman, Mr. Hugh Stevenson, was then presented with a solid silver tea service; Vice-Chairman John Armstrong, with a gold-headed cane; Secretary John Chinn, with a gold watch; Treasurer E. J. How and Assistant Secretary T. C. Vodden, with silk umbrellas, and a gold seal ring to each of the other twenty-two members. Brief replies of thanks were made by Chairman Stevenson, Vice-Chairman Armstrong and Secretary Chinn.

On behalf of the International Typographical Union, a beautiful silk Canadian flag was then unfurled and presented to Toronto Typographical Union, No. 91, President Meehan receiving it on their behalf.

The beautiful ensign was greeted with prolonged cheers.

Delegate Fennessey then mounted a desk and called for three cheers and a tiger for the success of the eight-hour day. The cheers were heartily given, and then President Lynch declared the fifty-first session of the International Typographical Union closed.

NOTES.

The business of the International Ladies' Auxiliary of the Typographical Union, at the Rossin House, Friday morning, was the election of officers and the presentation of various gifts to the officers. Mrs. Daniel McDougall, president of the Toronto Auxiliary, was presented with

a chair, pedestal, gavel and a handsome cut-glass bowl. Mrs. Kennedy, the retiring president, and Mrs. Donnell, the secretary, were presented with cut-glass rose bowls and bouquets of flowers, and in addition to these Mrs. Kennedy was presented with a pretty gold brooch.

The election of officers resulted as follows:

President, Mrs. Ed D. Donnell, Cincinnati, Ohio.

First vice-president, Mrs. Daniel McDougall, Toronto.

Second vice-president, Mrs. H. W. Smith, Lincoln, Neb.

Third vice-president, Mrs. J. D. Kane, Louisville, Ky.

Fourth vice-president, Mrs. John A. Aul, Nashville, Tenn.

Secretary-treasurer, Mrs. Charles E. McKee, Indianapolis, Ind.

Chaplain, Mrs. A. W. Bowen, Washington, D. C.

Guide, Mrs. Stanton, Syracuse, N. Y.

Some of the contests were very lively, and the secretary-treasurer and chaplain were elected by the casting vote of the president.

Mrs. Kennedy, the retiring president, refused to run because of the rejection of the proposition to reduce the per capita tax to 10 cents per quarter.

The Society of Typographical Journal Correspondents held its annual meeting at the Rossin House convention week. Besides considering reports, enacting changes in



A WASHINGTON DELEGATION.

the rules and arranging for the work of the ensuing year, the following officers were elected: President, Herbert W. Cooke, of Boston; first vice-president, Charles W. Fear, of Kansas City; second vice-president, H. D. Henderson, of Rochester; secretary-treasurer, J. J. Dirks, of St. Louis. The society will meet at the same time and place as the next International Typographical Union convention.

Delegate L. C. Shepard, of "G. Rap," was much impressed with the politeness of the street car conductors in contrast with the behavior of the brotherhood in his home town. His solicitous care of a colossal telescope valise was the subject of some comment, as he took a specimen of Toronto goods away with him.

The proverbial smooth eloquence of the South was well exemplified by Delegate Anderson, of Macon, Georgia.

The strong individuality of Delegate Kreft, of Philadelphia, was well displayed on the floor of the convention. A good debater, his remarks were distinguished by clearness and force.

J. Monroe Kreiter, as reading clerk, was the subject of favorable comment.

The pleasing address and clear understanding of the chairman of the Committee on Appeals, Mr. P. H. Draper,



A RELIC OF THE PAST — 1887.

Standing: Nolle, of Washington; White, of San Francisco; Fullerton, of Chicago; Trew, of Indianapolis. Sitting: Gray, of Washington; Waudby, New York; Briggs, Washington; Witter, St. Louis.

of Ottawa, Canada, were well sustained by a directness and sincerity of speech which earned him many admirers.

The handsome souvenir of the convention earned the highest commendation. As a specimen of work it ranks with the best, and shows that Toronto can hold its place in the art with the metropolitan cities of America.

The perfection of the plans of the Committee of Arrangements and the other committees, the smoothness and pleasantness with which these plans were carried out, and the variety and cordiality of the entertainment will make the Toronto convention long a delightful memory to the visitors.

ALL OFF.

Woman (to applicant for a hand-out) — Did you ever do any work?

Mr. Ho Bo — Yes, ma'am; I used to work at the printing business.

Woman — You did, eh? Well, haven't you any friends among them?

Mr. Ho Bo — No, ma'am; I was a proofreader.—*The Drop of Ink.*

For a decade prior to the occupation of the Philippines by the American Government, the imports of paper and paper wares to the islands amounted to about $400,000 annually. Since the occupation it has increased to $800,000 a year.

NINETEENTH ANNUAL CONVENTION OF THE UNITED TYPOTHETAE OF AMERICA.

FOR upward of a year the United Typothetæ of America has been preparing and perfecting plans of organization with a view to inaugurating reforms regarding shop rules instituted by trade unions and to resist the institution of an eight-hour day. The delegates and visitors generally, who began to arrive in Niagara Falls, New York, as early as Saturday, September 3, were impressive in declarations of instances of oppressive experiences from union influences in their several localities.

A prominent Pittsburg delegate said with feeling: "What is the employing printer to do, with the condition the trade is in. Our men come to work in the morning without a care on their minds, and work along until quitting time, and lay down their work and leave without worry or anxiety, for they know that when pay-day comes their envelopes will have in them a recompense for every hour worked. But the employer is on the rack of anxiety every hour he is awake, and he lies down at night with care and rises with the shop on his shoulders in the morning; and I tell you, my friend, that when the union adds to the strain of legitimate competition under which the employer labors by allowing its members the union label in competition when these men work not eight or ten hours, but fourteen or eighteen and take work at any price at cut rates, the union is doing a wrong, and I, for one, feel called upon to resist any suggestion of any kind for added concessions to the union, when that union has no mind to restrain such competition."

A Boston delegate, with deliberate gravity, said: "I have no doubt that the eight-hour day will come, and it is perhaps right that it should, but there are many things to be done to clear the way for it. I am personally disposed to concede it, but whatever the will of my Typothetæ may be I will abide by it, and no one will make a stronger resistance than myself if it is the will of the majority."

The report of the Credentials Committee, Charles Paulus, chairman, stated that the committee had examined credentials of 133 delegates, 66 alternates and 47 visiting members of Typothetæ.

On Wednesday morning, September 6, President Ellis introduced Mayor Cutler, of Niagara Falls, who briefly addressed the convention and extended a cordial welcome, which he said he had all the greater pleasure in doing as for fifteen years he had been an employing printer himself. Dr. Funk, Dayton, Ohio, on request of the president, gracefully replied to the welcome of the mayor. The president then read his annual report, stating that as employing printers, meeting for the consideration of affairs affecting their general welfare, he would bespeak the careful attention of the delegates on the questions involved. The new constitution adopted at St. Louis had been so well considered that only two minor amendments would be presented. The plan of choosing an Executive Committee, the members representing various sections of the country, holding themselves at the call of the chairman, had proved very valuable, and it was proposed to extend this service. Contributions to the emergency fund had been increased under the new constitution beyond expectations.

Reports would be presented by Mr. Blanchard, of the Educational Committee, and by Mr. Donnelley, of the Insurance Committee. Mr. Franklin Hudson would report on the establishment of schools for the instruction of Linotype and Monotype operators. The apprentice and trade schools should have attention, the greatest difficulty being in obtaining desirable pupils. Overshadowing these routine matters was the eight-hour proposition of the International Typographical Union.

The president said on this subject:

You are all familiar with the action taken by our own convention in St. Louis last year, which was followed by the action of the International Typographical Union, as quoted above, in convention assembled in August, and later confirmed by referendum vote.

Your officers had no alternative but to prepare to carry out the resolutions adopted by the United Typothetæ of America in St. Louis, and to this end their efforts have since been directed.

Several months since, the printers in the Northwest, led by the local Typothetæ of St. Paul and Minneapolis, held a mass meeting of employing printers in that section attended by your president, secretary and some members of the Executive Committee. So successful was this meeting and so unanimous was the sentiment that the eight-hour movement must be checked at any cost that it was deemed advisable to hold similar meetings in various parts of the country. These were held in Kansas City, Atlanta, Boston, New Haven, Philadelphia and Milwaukee, and in all there was the same unanimity of opinion and the same determination to resist the demand at any cost.

Your officers were charged as being walking delegates going about stirring up trouble. As a matter of fact, in no case was a word required from them. For once the employing printers of the country were unanimous, and it only remained to organize, so far as possible, this opposition.

How effectively this was accomplished (largely through the efforts of our efficient secretary, with the assistance of local employers), the treasurer's report of receipts will show. But the increase in membership does not begin to indicate the value of these meetings. The coming together of these employing printers, largely strangers to each other, separated in some cases by hundreds of miles, to confer on a matter so largely affecting their common interests, resulted in a determination to stand together, even if not officially organized, against this demand.

A few days previous to the recent meeting in Toronto of the International Typographical Union, your president received a letter from Mr. Lynch, which will later be read by the secretary, calling attention to a vote of the International Typographical Union under which there could be heard on the floor of their convention representatives of the Newspaper Publishers' Association or of the United Typothetæ of America, on matters affecting their interests and extending an invitation to so confer, and also suggesting a conference between a committee of the United Typothetæ of America and the Eight-hour Committee of the International Typographical Union during the convention. Your committee, consisting of Messrs. Green, Donnelley, McIntyre, Nunemacher and your president, met the committee from the International Typographical Union at Toronto, Monday, August 14, but, as was inevitable, made no progress, as will be seen by the report of our secretary.

Your president, accompanied by your vice-president, addressed the convention on Tuesday, August 15, setting forth as best he could, having the assistance of the committee in preparing the address, the employers' side of the eight-hour question.

Your representatives were courteously received, and the address was accorded the closest attention of the delegates, but that it had no effect is clearly shown by the action of the convention as embodied in the report of the Eight-hour Committee, which was unanimously adopted and which closed as follows:

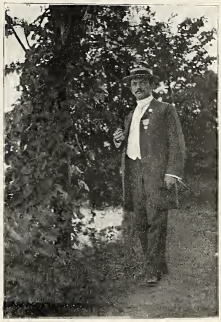
"Concluding the report, your committee desires to reiterate the declaration of the International president that, 'We do not want the eight-hour day by reason of charity or philanthropy. We do not want it in order that our physical or mental well-being may be improved. We refuse to abandon our eight-hour demand because we may under present conditions be more fortunately situated than other artisans. We want the eight-hour work-day because we are convinced that it suffices for the work there is to do, the work that is to be done, the demand of society for the product of the press. We propose to sell to the employer eight hours out of twenty-four, and we will do as we please with the remaining sixteen.'"

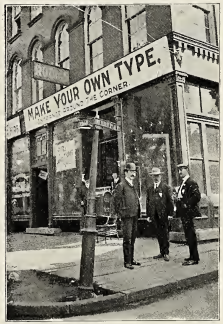
This statement, made first by the president, considered and reported by the Eight-hour Committee, and unanimously passed by the convention, would seem to settle emphatically the position of the International Typographical Union. That it does not reflect the views of a large number of the members of that union who are employed in the book and job branch, those of us who are familiar with the views of our employees are well aware.

Secretary Macintyre's report gave an extensive list of the cities visited and he congratulated the membership on the addition of twelve new Typothetæ and the wakening into life of many dormant locals. The most gratifying results had been achieved in the extension of the work of the Typothetæ. There were at present calls for visitation within the next six weeks for adjustment of questions under the national contract with the Pressmen's Union and the Typothetæ at Omaha, Des Moines, Nashville, Atlanta, Kansas City, Cleveland and St. Louis. The

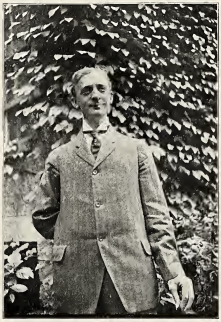


















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national contract with the pressmen and the Typothetæ was working to the satisfaction of all parties concerned, the one exception being in San Francisco, which, being under advisement by the Executive Committee, would, after adjustment, be laid before the membership.

Referring to the revocation of the St. Louis agreement, the secretary said:

"This flagrant breach of good faith on the part of the Typographical Union is a matter that calls for the serious consideration of employers of labor, especially in the printing trade, as it shows without a doubt that that organization, when it serves their purposes, will not observe any contract that they may enter into. Unfortunately, what is true of them is true of other labor organizations at times; and remembering this fact, it is well for us to consider very seriously indeed the question of any adjustment by agreement of the present conditions between us and the typographical unions."

Touching the eight-hour day, the secretary recited the general feeling against the proposition, and then announced that a little later in the year a booklet would be issued, giving extracts from fifteen thousand letters received by the officers of the Typothetæ from employing printers, stating positively that the eight-hour day would ruin them. Figures were quoted, showing that the membership of the Typographical Union had actually decreased according to the official report of that organization, in spite of the fact that the officers of the union and a large force of organizers have been busy the past year in attempts to organize and make trouble by enforcing closed-shop contracts.

"As against this position of the Typographical Union," he said, "the Pressmen's Union, working under the national agreement with the National Typothetæ, has increased its membership materially, and has conclusively proven that an 'open shop' can be practically lived under by any labor union, both employers and employees thereby obtaining increased prosperity and industrial peace, insuring a steady growth in business under proper conditions.

"It is to be hoped that the thinking members of the Typographical Union may yet wake up to the fact that a contract based on the same lines as the present existing one between the Typothetæ and the Pressmen's Union provides the fairest and most honorable conditions that can be brought about in our industry."

The secretary made a plea for the coöperation of the membership by sending in detailed statements of shop conditions, contracts, terms and practices, with a view to compiling a code of shop practices and rules to be submitted at the next convention. Mr. Macintyre paid a tribute to the energy and devotion of the officers, and testified to his sense of the growing strength and vitality of the organization.

Resolutions protesting against the use of the union label were passed unanimously, and some minor changes in the constitution further perfecting the organization were ordered.

Mr. Charles Brown, of Grand Rapids, Michigan, addressed the meeting on the subject of printers' inventories and fire insurance, a report of which appears elsewhere in this issue.

A committee, consisting of Mr. F. C. Nunemacher, Louisville; I. H. Blanchard, New York; A. R. Barnes, Chicago; B. S. Hubbard, San Francisco, and E. A. Kendrick, Buffalo, was appointed to draw up resolutions crystallizing the sentiment of the Typothetæ anent the shorter work-day, and reported a reaffirmation of the stand announced by the Typothetæ already widely published.

President Lynch and Vice-President Hays, representing the Eight-hour Committee of the International Typographical Union, waited on the Executive Committee of the Typothetæ, advising them that if the convention desired to confer with them with a view to eventually bringing about the eight-hour day that they were there for that purpose. The illustration accompanying these notes shows Chairman Green, of the Executive Committee, handing to Messrs. Lynch and Hays the decision of the convention.

Chairman Fell, of the Nominating Committee, in making its report to the United Typothetæ of America convention, said the committee firmly believed in Lincoln's injunction not to swap horses while crossing a stream. The ticket presented is therefore that of the year just passed, with six new names required by the enlargement of the Executive Committee. It is as follows:

President, George H. Ellis, Boston.

Vice-President, William Green, New York.

Treasurer, Thomas E. Donnelley, Chicago.

Executive Committee: A. R. Barnes, Chicago; John G. Burke, Norfolk; I. H. Blanchard, New York; J. Stearns Cushing, Boston; E. B. Woodward, St. Louis; George H. Buchanan, Philadelphia; Franklin Hudson, Kansas City; Wilson H. Lee, New Haven; Charles F. Backus, Detroit; Fred L. Smith, Minneapolis; F. C. Nunemacher, Louisville; W. J. Golder, Pittsburg; Edward Stern, Philadelphia; E. A. Kendrick, Buffalo; F. I. Ellick, Dallas; W. O. Foote, Atlanta; B. S. Hubbard, San Francisco; Samuel Rees, Omaha.

NOTES.

JIMMY WOOD, of Barnhart Bros. & Spindler, was in evidence, of course.

MESSRS. Raisbeck and Ringler sustained cordial relations, as the picture shows.

W. J. GOLDER and his pretty daughter made a *chef d'oeuvre* of the photographer's art.

PAUL NATHAN, suave and serene, smilingly referred to Mr. Cushing "if any one should ask."

F. I. ELLICK and J. H. Ferguson saw that every one had tickets to the various entertainments.

DELIGHTFUL weather and generous entertainment heightened the social atmosphere at Niagara Falls.

A BUNGLE in kodakery lost a roll of film, and in the choice collection was the speaking likeness of Secretary Macintyre.

J. W. WATSON and Phil Ruxton were caught under an awning, which accounts for the evanescent appearance of the picture.

GEORGE MCDADE, managing editor and business manager of the *Master Printer*, Philadelphia, was as popular as he was busy.

I. H. BLANCHARD chugged about in the labor parade on the fourth in his automobile. He simply smiled and declined to explain.

JOHN CLYDE OSWALD was busy in producing the *Daily American Printer*, and was on terms of easy familiarity with all the delegates.

WILLIAM C. LESHER, of the Peerless Smelting and Refining Company, Philadelphia, told of the merits of his metal for all purposes.

W. B. BECKTOLD and C. B. Sheridan had a loving meeting and were reminiscent and exuberant. There is a little picture of them somewhere. Find it.

H. J. WENDORFF, representing the Hotel Victory, at Put-in-Bay, worked energetically to capture the convention for next year, and made a very good impression. The matter is in the hands of a committee. Mr. Wendorff is a

















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nephew of our friend Henry Wendorff, sometime of Chicago, and now of the New York *World*.

OUR cheery old friend, B. B. Herbert, of the *National Printer Journalist*, permitted his picture to be taken. He is reading the *Journalist*. Do thou likewise.

THE "vapid" smile of President Lynch, referred to by the Toronto paragraphers, was in evidence in his conferences with Chairman Green "out in the open."

SIGMUND ULLMAN showed the wonderful adaptability of the Ullmanine inks, but was caught in a moment of repose, contemplating the beauties of the park.

GENIAL O. W. Miller, of Minneapolis, revived old-time memories with George E. Lincoln. In the little picture, George's attention has been called momentarily elsewhere.

FERDINAND WESEL, JR., issued handsomely designed invitations to visit the quarter-century celebration of the F. Wesel Company.



F. W. HAIGH, C. N. Bellman and Charles H. Shields, Toledo, Ohio, captured the attention of every one with their unique badges, illustrative of "the printer's devil."

CARL SCHRAUBSTADTER, of the Inland Typefoundry, was busy greeting old friends. The camera found him comparing notes with R. W. Shaw, of Clark & Courts, Galveston, Texas.

THOMAS TODD, benign and jocose, with Mrs. Todd and Mr. and Mrs. Cushing and daughter, make up a fine group, which should have had a half page if time and space had admitted of it.

THE new model Linotype, with the rule and tabular work attachment, on exhibition in the "white parlor" of the International, had many visitors. George E. Lincoln, manager of the Chicago branch of the Mergenthaler Company, J. D. Montross, B. A. Farr and Mr. Bott were in attendance. Solid gold pins, fashioned in the design of a Linotype matrix, were distributed by Mr. Lincoln and proved the most attractive and sought after of any of the many souvenirs distributed.

MR. CROSS, representing the J. L. Morrison Company, personally conducted an inspection of the factory of Philpott & Leuppie, where the Morrison Company's machines are manufactured.

W. H. BALDWIN, secretary of the Jaenecke Printing Ink Company, and C. C. Wille, of Wille & Saam, electrotypers, etc., New York, were in holiday humor, and enlivened the social aspect of convention week.

MR. MCDADE distributed a unique souvenir — a miniature coffin with brass trimmings, containing a good cigar. The legend on the cover read, "Don't be a dead one. Smoke up, and read the *Master Printer*."

THE Lathams made an early morning start, chased by the kodak. The Latham Machinery Company is booming right along, but the proverbial modesty of the president induced him to almost slide off the picture.

A NUMBER of the delegates visited the Niagara Paper Mills by automobile, and were highly gratified with their reception and with the plant, bringing back handsome specimens of the mills product executed at the printing plant in the works.

THE touching refrain, "O, Fireman, Save My Child," was heard at intervals in the early hours of the morning, the only criticism being that it was somewhat unnecessary to give dramatic effect to the song by removing the room furniture in a precipitate manner.

THE Samuel Crump Company's typographic roller-washing machine was on exhibition on the veranda of the International, and was in active operation washing rollers. Mr. H. M. Bingham, with characteristic brevity, said it was all right. Messrs. Crump, Sague and McLaren were in attendance.

THE Automatic Typecasting Machine was on exhibition, and the illustrations will show the gentlemen in attendance, with others. In the same exhibit was the American roller-washing machine, and Mr. Leethem exhibited his automatic self-registering printing plate system, which interested many of the visitors.

FRANKLIN W. KOHLER and Thomas H. Rodman, of the well-known "Kohler System," were simply recuperating at Niagara, but took occasion to distribute souvenir push pencils illustrating their system of automatic control of motors on printing-presses. They have an exhibit in the Inland Printer Technical School.

BERNARD NOLAN, 6 Elm street, New York, is now acting as special agent at large for everything in the printing line. Barney was busy distributing beautiful souvenir pictures of Niagara Falls, printed in Ullman double-tone imprint brown, by the Gazette Company, of Niagara Falls. Fine specimens of the Quadri-Color Company were also given out by Mr. Nolan.

THE ELECTROTYPERS' CONVENTION.

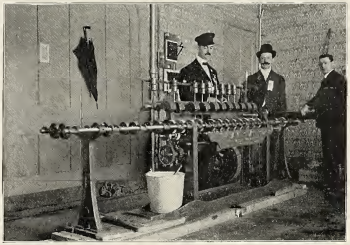
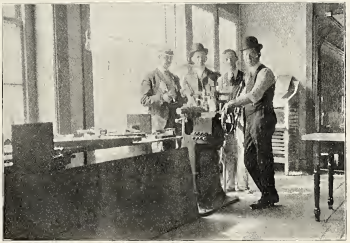
Space does not admit of a report of the electrotypers' convention in full at this time. We hope to give a digest of the proceedings next month. The officers elected were: F. O. Cunningham, New York, president; L. F. Eaton, Detroit, vice-president; C. S. Partridge, Chicago, Secretary; J. J. McErlain, South Bend, Indiana, treasurer.

NIAGARA FALLS.

BY TYPOTHETAE.

The water all convention week
Has fallen as of yore —
I think it must run 'round the world
To come and fall some more.







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INSURANCE AND INVENTORIES FOR PRINTERS.

THE following paper on printers' inventories and fire insurance was read before the convention of the United Typothetæ of America at Niagara Falls, New York, by Mr. Charles Brown, who is an expert in these subjects, with headquarters at Grand Rapids, Michigan. The members of the convention were deeply interested in Mr. Brown's remarks and questioned him closely on many points, Mr. Brown answering all questions clearly and concisely. On the conclusion of his remarks, Mr. Brown received a unanimous vote of thanks from the convention. Mr. Brown said:

Many years spent in the printing business as a printer, proprietor, selling and buying printing materials of all kinds, making appraisals for courts, partners and receivers, settling fire insurance losses and placing values on printing outfits, has given me experience with, and information of, the sound value of printing plants, kind of insurance policies and schedules, methods employed by insurance adjusters in settling losses, and rate benefits to the assured derived from complying with Underwriters' rules.



CHARLES S. BROWN.

A fire insurance policy complying with the insurance laws of the State in which it is written is the condensed wisdom of long experience of fire insurance companies, who employ the best talent in the preparation of a policy that is technical, designed to protect the interests of the companies. These policies do not protect the insured to the fullest extent.

The Board of Fire Underwriters fixes the rate of premium to be paid by the assured. This rate is determined in accordance with the surroundings and conditions of the risk.

A clean composing-room, pressroom and bindery, with benzin in safety cans, rags in metallic receptacles, zinc under presses, waste paper in bins or pails and removed every night, floors kept clean and free from oil spots and ink, gives the printer the low-rate premium.

SCHEDULES FOR PRINTERS, LITHOGRAPHERS, ETC.

Schedule of charges and addition to schedule rate on buildings occupied by printers and lithographers:

Buildings occupied by printers or lithographers using hand or foot power, add $0.25

Buildings occupied by printers or lithographers using other than hand or foot power (all presses in basement), add ..... .25

Buildings occupied by printers or lithographers using other than hand or foot power (all presses on grade floor), add ..... .50

Buildings occupied by printers or lithographers using other than hand or foot power (presses on second or third floor), add ..... .75

Buildings occupied by printers or lithographers using other than hand or foot power (presses on fourth or fifth floor), add 1.00

Buildings occupied by printers or lithographers using other than hand or foot power (presses above fifth floor), add 1.50

Where bookbinding, lithographing, electrotyping, stereotyping or similar specially hazardous industries are carried on under one firm or management, add for each additional hazard ..... .10

For each additional specially hazardous tenant, add ..... .10

To above charges add as follows for the following deficiencies:

Benzin.—For the use of benzin, gasoline, carbon spirits, benzone, petroleum spirits or mineral turps, by either hand, foot or power printers, the same to be kept in approved metal can, limited to one gallon for any one firm, add ..... .25

If not in approved can and supply limited, add ..... .50

Presses.—In all buildings, presses to have metal under them to receive all drippings of oil (except when presses are on concrete floor), if not on metal, add ..... .50

Oily Waste, Rags or Paper.—To be removed daily; all oily waste, rags or paper to be kept in approved metal receptacles during the day, and burned under the boilers or removed from the building before closing for the night; if not, add ..... .50

Oils.—All oils for oiling machinery must be kept in metal cans, the cans to be kept in metal pans and not allowed to drip on floor or any wood; if this rule is violated, add $0.25

Waste Paper.—All waste paper to be cleaned up daily and kept in pails or bins and removed from building daily, unless kept in metal-lined or fireproof room, then to be removed once a week; if not, add ..... .25

NOTE.—The placing of oily rags or paper with waste paper is strictly prohibited.

Paste and Glue Heating.—To be done by steam.

If by gas, add ..... .10

If by oil, add ..... .25

Water Pails.—In all rooms or floors occupied by printers, bookbinders or lithographers, a sufficient number of pails, filled with salt water and marked "Use Only in Case of Fire," shall be placed in conspicuous places, to be approved by the surveyor of this association; if not, add ..... .25

Smoking.—No smoking to be allowed on the premises, and signs forbidding same to be placed in conspicuous places about the building. If this rule is violated, add ..... .25

Stocks.—For all stocks or contents of buildings occupied by printers or lithographers using hand or foot power, or where presses are in basement or on grade floor, add ..... .25

For all stocks or contents of buildings occupied by printers or lithographers using other than hand or foot power, when on grade floor or in basement, provided that the basement stocks are placed on skids not less than four inches from the floor, add ..... .25

For all other stocks or contents, add ..... .50

When a building is charged 25 cents for the use of benzin or other petroleum product, and a warranty forbidding its use is inserted in the policies, and a guarantee also filed with the superintendent of ratings of this association prohibiting its use by all tenants in the building, the charge may be taken off and a rebate allowed.

Sprinklers and fire-alarm systems reduce the rates of premium from ten to twenty-five per cent.

It is a well-known fact that the printing-office is considered an extra hazardous risk by insurance companies. This keeps the premium rate high. I am told by one of the leading men in the insurance world that one of the reasons for this is that the printer, as a rule, is not prepared to show and prove sound values and furnish proof of loss. There is a doubt in the minds of the companies as to printing-office values. There are very few adjusters for the companies who are well enough informed on printing materials to make an intelligent adjustment of sound values and determine the extent of damage. The adjustment of a fire loss of a printing-office is work for an expert who makes this class of business a specialty.

I believe this lack of confidence on the part of the insurance companies can be dispelled by the assured and the printing-office hazard placed on a plane with the high-class and most desirable risk. Let it be known to all insurance companies that you are following the instructions and complying with the rules of the fire underwriters as to buildings you occupy, their location and surroundings, and the clean condition of your plant, that you have a first-class perpetual inventory system open to them for investigation every day.

The insured should be prepared to show what his plant is worth at the time of a fire. If he can show the companies what his sound value is at the time he insures, it will tend to lower the rate; and it is certainly best for both the assured and the companies to have their liabilities fixed when the policy is written, that both may know just what to expect in case of fire, that there may be no dispute and that the insurer will get what he has paid for after the fire. Insurance should be reduced to a science, to an indisputable fixed basis, on which the company must settle, and thus the amount to be paid would be a known quantity to all parties concerned.

The blanket policy is the safe and correct policy; it gives the assured an even chance for a just settlement. A divided schedule is to the advantage of the companies, namely: If your policy reads $5000 on office furniture and fixtures, $5,000 on composing-room, $10,000 on pressroom, $4,000 on bindery, $3,000 on paper stock, and you happen to have $10,000 worth of paper stock on hand, and the loss or damage is in your paper stock only, the companies will not transfer any of the amounts from the other departments to your stockroom to help make up the deficiency between $3,000 and $10,000. If you have a blanket policy covering your entire plant, you will get whatever the amount of damage is to any department, providing you are carrying that amount of insurance required.

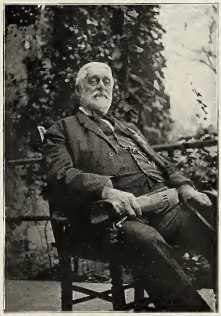
I recently asked twenty printers, in as many States, for a copy of their policies and schedules, and those received convinced me that many printers are deficient in the knowledge of insurance matters. Your policies and schedules should be carefully and properly prepared, especially so when you are insuring under eighty per cent and ninety per cent coinsurance. A divided schedule with a coinsurance clause is greatly to the advantage of the company, unless your sound value in each item is known.

The following schedule, or one similar, would seem to me sufficient to cover a blanket form:

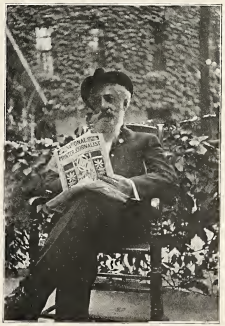
$.....On contents of the premises occupied by the assured in the principally brick, stone, tile and iron buildings, situate and known as Nos..... Chicago, Illinois.

It is understood and agreed that by the use of the term "contents" this policy extends to and covers all fixed and movable machines and





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machinery, including spare parts, attachments and connections, shafting, belting, gearing, hangers, pulleys, millwright work, motors, presses, type-setting, casting and sorting machines, all printing, binding and illustrating machinery, apparatus, equipment and supplies, engravings, electrotypes and stereotype plates, cuts, type, shop and all other furniture and fixtures, advertising matter and office supplies; together with stock of merchandise, consisting chiefly of publications, printed and blank books, stationery, paper and binder's stock and materials, including merchandise manufactured, unmanufactured and in process of manufacture, and all materials and supplies entering into the manufacture thereof, or used in packing and preparing the same for shipment or delivery; it being the intent and meaning of this policy to insure hereunder all of the property of the assured, located as described, and not specifically excluded herein, and also the property of others, held by the assured in trust, on commission or consignment, sold but not delivered or removed, or for which the assured may be liable in the event of loss; liability being hereby specifically assumed on tools, implements, dies, drawings, manuscript, patterns, signs, awnings, office furniture and fixtures and on property held on storage or for repairs; and it is further understood and agreed that said "contents" are covered while contained in, on or attached to the buildings above described, in basements, on and under sidewalks, and on platforms adjacent thereto.

It is further understood and agreed that this policy shall attach in each 38 of the New York standard form of policy is not covered hereunder, and that this policy does not cover property held by the assured for others, which is specifically insured in the name or names of the owner or owners thereof.

It is further understood and agreed that this policy shall attach in each building in proportion as the value in each bears to the value in all.

It is understood and agreed that this insurance does not cover any loss or damage to electrical machinery, apparatus and connections in use, caused by electric currents, whether artificial or natural.

PRIVILEGES.

Permission granted for other insurance; to make ordinary alterations and repairs; to work at all hours; to cease operation as occasion or necessity may require; to generate and use electricity; to use steam, kerosene oil, artificial and natural gas; and for the use of the premises as at present and for other purposes not any more hazardous, and to keep and use all articles and materials usual to the business conducted therein, but the use, handling or storing of benzin, benzole, gasoline, naphtha, calcium carbide, or fireworks is prohibited unless special permit is attached hereto.

SPECIAL PERMIT.

Permission is granted to keep and use benzin, benzole, gasoline, naphtha and other light products of petroleum, provided the quantity of either of all should not exceed five (5) gallons in each of the pressrooms on first (1st) and third (3d) floors; two (2) gallons in pressroom on fourth (4th) floor of building situate and known as Nos. ..... street, Chicago, Illinois, and two (2) gallons in pressroom on the second (2d) floor, and five (5) gallons in pressroom on third (3d) floor of building situate and known as Nos. ..... street, Chicago, Illinois, and one (1) gallon in each of the other departments in both buildings, all to be contained in approved metal safety cans, the capacity of each not to exceed one (1) quart, and to keep the main supply of same, not exceeding fifty (50) gallons in quantity, on the premises outside of the buildings and adjacent thereto.

EIGHTY PER CENT CONTRIBUTION CLAUSE.

In consideration of the rate at which the policy is written, it is expressly stipulated and made a condition of this contract, that this policy shall be liable for no greater proportion of any loss than the amount hereby insured bears to eighty per cent (80%) of the actual cash value of the property described herein at the time when such loss shall happen, nor for more than the proportion which this policy bears to the total contributing insurance thereon.

LIGHTNING CLAUSE.

This policy shall cover any direct loss or damage caused by lightning, except loss or damage to electrical machinery and apparatus and connections in use (meaning thereby the commonly accepted use of the term lightning, and in no case to include loss or damage by cyclone, tornado or windstorm), not exceeding the sum insured nor the interest of the insured in the property and subject in all other respects to the terms and conditions of this policy. Provided, however, if there shall be any other fire insurance on said property, this company shall be liable only pro rata with such other insurance for any direct loss by lightning, whether such other insurance be against direct loss by lightning or not.

STANDARD TIME CLAUSE.

Wherever in this policy mention is made of any hour of the day or night, this same shall refer to Capital Central Standard Time.

Attached to and forming part of policy No..... of the.....
Insurance Company of.....

.....Agent.

The eighty per cent insurance clause, as adopted by the Chicago Fire Underwriters' Association, provides that the established rates are based upon insurance being carried to the amount of at least eighty per cent of value of property, and is as follows:

It is a part of the consideration of this policy, and the basis upon which the rate of premium is fixed, that the assured shall maintain insurance on the property described by this policy, to the extent of at least eighty per cent of the actual cash value thereof, and that, failing so to do, the insured shall be a coinsurer to the extent of such deficit and to that extent shall bear his, her or their proportion of any loss; and it is expressly agreed that in case there shall be more than one item or division in the form of this policy, this clause shall apply to each and every item.

It has no effect whatever when insurance is carried to the amount of eighty per cent of value or more. In this case, insurance pays the entire loss, not exceeding the amount of policy.

Example: Value, $10,000; insurance, $8,000; loss, $6,000. Insurance pays $6,000. Loss, $8,000; insurance pays $8,000. Loss, $9,000; insurance pays $8,000.

It has no effect whatever when the loss equals or exceeds eighty per cent of value, no matter what the insurance is. In this case, also, insurance pays entire loss, not exceeding amount of policy.

Example: Value, $10,000; insurance, $6,000; loss, $8,000 or more. Insurance pays $6,000, which is the total amount of insurance.

When both insurance and loss fall below eighty per cent of the value, the assured becomes a coinsurer (that is, stands as an insurance company) to the amount of the difference between eighty per cent of the value and the actual insurance in force at the time of fire.

Example: Value, $10,000; insurance, $7,000; loss, $5,000; eighty per cent of the value, $8,000—amount of contributing insurance required. Insurance company, or companies, insures $7,000; pays $4.375. Assured insures (coinsurance) $1,000 and pays $625.

If your policy schedule reads, $1,000 on office furniture and fixtures, $5,000 on composing-room, $20,000 on pressroom, $10,000 on bindery, $8,000 on paper stock, and you are not insured to eighty per cent on one or two of the items, you are a coinsurer on those items. If you are carrying more than eighty per cent insurance on the other items, the companies will not transfer a loss from the under to the over insured items. A blanket policy avoids this unnecessary risk on your part.

Do not depend upon your insurance agent to write your schedules. They know very little about printing plants and may be partial to divided schedules.

Your local agent solicits your business. He is glad to accept your risk and writes for you all the insurance you want, because he gets his commission. The fact that he will write for you policies amounting to more than the value of your plant and accept the premiums paid him without asking for your inventory, before a fire, is not, in my opinion, a just business transaction, especially when we know that the companies send shrewd and sharp adjusters to settle with you after a fire. The solicitor of your insurance has nothing to do with the settlement of your loss. Solicitors are paid for getting your business, while adjusters are paid for getting depreciations and buying your plant as cheap as they can. If your material is scheduled properly, in every department, under their own discount headings, in the composing-room, pressroom, bindery, engraving plant, electrotype plant, stereotype plant, proofroom, mailing-room, shipping-room and engineroom, with prices carried out at list where discount prevails, net where you buy net; and you hand your inventory to an insurance adjuster, it is up to him to figure off the discounts and bring your plant down to its net market cash value. Then he will ask you for a depreciation. You are prepared to meet him on an equal business footing. You have not already depreciated your property and given him an opportunity of asking for further reductions in order to keep the cash payment, which he expects to pay for your loss, as low as possible.

There are several values to be placed on a printing-office: value as a running business, value for tax assessment, value if sold under the hammer, fire insurance value.

A printing-office, sold under the hammer, will bring only what the auctioneer knocks it down for. It will sell as a business investment according to the dividends it is paying and the good will it carries. It should be taxed according to the appraised value, less good will and with depreciations deducted. The insurance companies reserve the right in their contract with you to replace your plant at whatever the market value shall be. An up-to-date printing-plant, the owners of which are continually buying new to replace the old material, should be as good at one time as at another. The object of taking on insurance is to guarantee yourself against loss; it is not a speculative proposition with you. Your plant was not for sale before the fire; you insured and paid premiums as a guarantee to yourself that you would continue the business.

If your plant inventories $10,000, net value, and burns, and you are carrying policies of $10,000, and it will cost you $10,000 to replace your plant to do the same volume of business that you did before the fire, is it not right to expect the insurance companies to pay you $10,000 or buy a plant for you that is equally as good as your $10,000 plant?

The public adjuster of fire losses charges five per cent of the amount of the damage sustained, or $25 per day, for his services; compiling and arranging your inventory after the fire occurs. The better way is to prepare your inventory before the fire and make your own settlement with the insurance adjusters after the fire. A perpetual inventory system informs you of your plant value every hour of the day, every day of the week, every week of the month, and every month of the year. Insurance companies will accept it as proof positive of loss; commercial agencies will accept it as a means for fixing a customer's rating; officers and stockholders of

corporations will accept it as proof of their asset value, and managers will accept it as a guide by which to order material to match and supplement what they already have.

A correct inventory will tell how much insurance to carry and save expense of appraisers and time lost in the disputes which always arise if the assured is not prepared to show insurance companies what his plant value was before a fire. It protects you on the eighty per cent coinsurance plan, and puts you in good standing with all insurance companies.

Taking, compiling, pricing and recapitulating an inventory of a printing-plant is not the easiest and most pleasant job, and no man but he who has had unlimited experience as a printer and is familiar with printing material names, sizes, schemes and values in all departments, can make a correct inventory. A perpetual system of inventory prepares you for a fire insurance settlement, gives you information of the actual amount of your purchases, the names the hills and catalogue and have taken off the discounts in your recapitulations. You have a perpetual system. You are prepared to make your inventory every night. It saves you time, expense, worry and hother, and prepares you for any and all kinds of valuations.

There are four propositions in fire insurance that are of greatest financial importance to the insured.

First.— Place your risk with the companies having the highest standing financially and endorsed by the insurance commissioners of the different States.

Second.— Secure a low rate of premium if possible by working as an association, showing the underwriters and companies that your risks are reduced to the minimum, because the conditions of your manufacturing plants are kept within the requirements of the insurance rules.

Third.— Have your policies and schedules correctly written so that



CHAIRMAN GREEN, OF THE UNITED TYPOTHETÆ, PRESENTING THE ULTIMATUM TO PRESIDENT LYNCH AND VICE-PRESIDENT HAYS, OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

Messrs. Lynch & Hayes, Representing the 8-hour Com. of the I. T. U.: NIAGARA FALLS, N. Y., Sept. 7, 1905.

GENTLEMEN,— Concerning the following proposition, presented by you this morning: "That if the convention is in a receptive mood; that is, if the convention desires to approach the question with the intention of adjusting it so as to eventually reach the 8-hour day, we are here to negotiate on that basis."

The convention instructs the committee to inform you that it is unable to consider any agreement leading toward the 8-hour day.

Very truly yours, W. GREEN, *Chairman.*

of the manufacturers of the goods you buy, the size and name of the article, so that you are enabled to match and supplement any material that you already have on hand. As your hills come in, you charge them to whatever account they belong. If it is leads and slugs, it goes to the lead and slug account; if it is brass rule, it goes to the brass rule account; if it is body type, it goes to the body type account, and so on, and you are not compelled to run through your journals, ledgers and day books to inform yourself of what you bought, where you bought it and how much you paid for it. At the end of every business year, instead of going to the large expense of making a new inventory and trusting your employees to make it correctly, you need only add up the different lines of material, carry them forward to recapitulation, take off the prevailing discount, and bring your plant down to a net cash value as a new plant. You are then prepared to make your depreciations from the recapitulation, but the inventory book itself has not been disturbed. You know it is correct because you have taken it direct from technicalities may not allow adjusters or appraisers to shirk responsibility and payments of certain parts of a loss because of a divided schedule.

Fourth.— A correct inventory is proof of loss and must be furnished the fire insurance adjuster before he can proceed with your settlement.

WHY HE LOST HIS JOB.

Friend — How did you lose your place as foreman of the *Daily Hustler?*

Ex-Foreman (dolefully) — The editor wrote a column of letters from old subscribers, complimenting us on our special edition of last Sunday, and I made a mistake and dumped 'em in the day before.— *Fourth Estate.*

THE GOVERNMENT PRINTING-OFFICE IMBROGLIO.

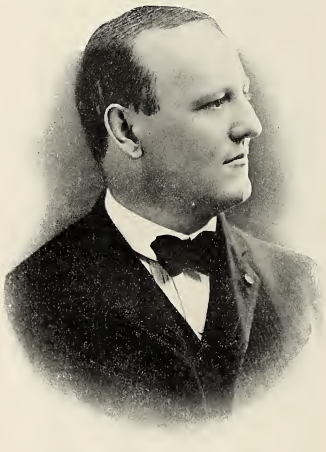
EVENTS at the Government Printing-office have moved rapidly and dramatically of late. The Keep Commission, appointed some time ago to make a general investigation of the business of the office and to suggest changes and reforms with a view to improvement and simplification, found its first duties in considering the questions brought up by the purchase of seventy-two Lanston Monotype Machines, charges alleging undue influence in the purchase having been brought by Mr. P. T. Dodge, president and general manager of the Mergenthaler Linotype Company. The report of the commission is signed by C. H. Keep, Assistant Secretary of the Treasury, chairman; F. H. Hitchcock, First Assistant Postmaster-General; Lawrence O. Murray, Assistant Secretary of Commerce and Labor, and James R. Garfield, Commissioner of Corporations in the Department of Commerce and Labor.

The Monotype Company was exonerated from all aspersion as to undue influence, but the commission recommended that it would be desirable to cancel the contract. With this recommendation President Roosevelt disagreed, and reaffirmed the contract made by Mr. Palmer, the public printer at that time. Mr. Palmer brought charges of insubordination against Mr. Oscar L. Ricketts and Mr. L. C. Hay, the first assistant to Mr. Palmer and the latter foreman of division, and demanded their resignation. To this they demurred, pleading innocence of the charge, and stood on their rights under the civil service rules. President Roosevelt promptly removed Mr. Palmer from office and appointed Mr. Ricketts acting public printer. Commenting editorially on the charges brought against the Lanston Monotype Company, the *Journal of Commerce and Commercial Bulletin*, of New York, says:

"We have no doubt that the general public, in common with ourselves, will hail with satisfaction the finding of the Keep Commission and President Roosevelt's brief statement concerning it. The commission finds that the most serious charges made against the Lanston Monotype Company are not sustained. At a time when much corruption is being uncovered, in the public service and elsewhere, it is matter for general rejoicing that this corporation should have been able to maintain its integrity. That the Lanston Company did try, and not without success, to sell its machines to the Government; that it kept them prominently before the principal officers of the public printing establishment; that it extolled their merits in season and out of season; that it pushed them to the front with untiring persistency — these are charges which the company's officers may bear with equanimity. With such matters the public has no concern. But the real accusations, while including all of these, went much further. They were explicit and circumstantial. They included not only certain technical irregularities in the contract under which Lanston machines had been purchased, but also a distinct allegation that 'the contract in question was made corruptly.'

"The public had previously had much reason to believe that the Government Printing-office was managed with undue laxity in many respects; and thus when these definite charges of actual corruption were made, the ground was already prepared for them. The charges were fairly met by the accused and thoroughly examined by the commission. There was no disposition, on the one part or on the other, to belittle the gravity of the matter or to dodge the real issue. The finding, accordingly, is entitled to the fullest credence. And the most important item of that finding, an item quoted with approval by the President, is that no evidence was brought forward from any source, or discovered by the committee 'tending to show any promise, payment or consideration of any kind whatsoever made by the Lanston Company, or any of its officers or agents, to any person in the Government service.'

"This we regard as a conclusion in which all good citizens should rejoice. It is not the Lanston Company only, or mainly, which is to be felicitated upon it. The whole community is to be congratulated upon the fact that a very important branch of its public service is guiltless of this serious charge, at least, and that, in spite of the fierce rivalries of modern business and the temptations often extended to those bidding for public service, this large and



OSCAR J. RICKETTS, ACTING PUBLIC PRINTER.

Oscar J. Ricketts, who has been appointed acting Public Printer, has been connected with the public printing-office since 1889, when he entered the establishment as a compositor. He was born in Coles County, Illinois, thirty-five years ago, and won promotion in the G. P. O. through meritorious service and executive ability. Eighteen months ago Mr. Ricketts, who was then foreman of the public printing-office, made a statement before a House committee that the introduction of typesetting machines into the printing-office would effect a saving to the Government of twenty-five per cent and would reduce the force required for the plant thirty per cent.

important corporation is found to have gone straight to its ends, and achieved them, by means which could stand the test of a public investigation."

The New York *Sun*, of September 8, announced under large headlines:

"LANSTON COMPANY SUES FOR LIBEL — BEGINS ACTION FOR $250,000 AGAINST MERGENTHALER COMPANY.

"Suit based on letter which latter company's president, who is also a defendant, wrote Roosevelt. On account of a letter to President Roosevelt, written and sent by the Mergenthaler Linotype Company, through the company's president, Philip T. Dodge, and containing sundry statements defamatory of the Lanston Monotype Machine Company, the Lanston Company has sued the Mergenthaler

Company and its president for libel, and demands damages in the sum of $250,000.

"The Lanston Company, it will be remembered, sold to the Government, by contract with the Public Printer, the Hon. Frank W. Palmer, seventy-two of the Lanston typecasting and composing machines, after several months' test of the Lanston machines in competition with machines of the Mergenthaler manufacture at the Government Printing-office in Washington. The seventy-two machines were to cost upward of $231,000.

"In an effort to cause the revocation of this contract, the Mergenthaler Company addressed to President Roosevelt the letter which forms the basis of this suit, and which the complaint characterizes as a malicious, scandalous and defamatory libel, intended to injure the Lanston Company in its good name, fame and reputation and its esteem and credit in its business. The letter bore date June 24, 1905, and aside from requesting the President to cause the withdrawal of the contract, asked him to direct an investigation of the facts attending the giving of the contract for the machines 'and as to its propriety and legality.'

"The complaint recites the facts of the President's reference of the Mergenthaler charges to the Keep Commission, which found them unsubstantiated, and, speaking of Mr. P. T. Dodge's testimony before the commission, says:

"'The said Philip T. Dodge failed, omitted and neglected in any manner by his testimony to substantiate the allegations contained in the false and defamatory libel addressed by his company and himself to the President of the United States; but, on the contrary, by his own testimony and that of other witnesses called by said defendant, established the complete falsity of each and every allegation contained within said libel.'

"The suit is brought in the United States Circuit Court for the Southern District of New York, through Joline, Larkin & Rathbone, attorneys for the Lanston Company, which demands $125,000 from the Mergenthaler Company and $125,000 from its president, Mr. Dodge."

The *Sun* report was submitted to Mr. P. T. Dodge, president and general manager of the Mergenthaler Linotype Company, with a request for a statement for publication in that connection. Mr. Dodge replied as follows:

NEW YORK, Sept. 16, 1905.

Mr. A. H. McQuilkin, Editor, THE INLAND PRINTER, *Chicago, Ill.:*

DEAR SIR,—I have yours respecting the proposed reference to the action for libel brought against the Mergenthaler Company and its president throwing out the petition to the President for an investigation of the facts attending the contract of the Lanston Company. When the time arrives we will be prepared to meet the charges before the proper tribunal. It is interesting to note in this connection that an investigating committee was appointed by the President, and that the Government Printer was deposed.

The report of the Keep Commission to the President contains the following statement:

"After thoroughly examining all persons whose work and figures were used in the preparation of this report, including members of the committee who signed it, and after the most careful consideration of the methods followed by the Marston Committee in arriving at its results, we are of the opinion that *as a comparative statement of cost of composition, as between the Mergenthaler and Lanston machines, the report is worthless; that the conclusion reached by the committee is not justified, and that as a record of any supposed comparison or test as to the merits of the two typesetting machines, the report is grossly unfair to the Mergenthaler machine.*"

Also the following:

"The purchase of the Lanston machines without trial of the Mergenthaler machines, after the subject had been specially called to the attention of the Public Printer and a fair and thorough test requested, was in our opinion inexcusable."

Yours very truly,

MERGENTHALER LINOTYPE COMPANY,
P. T. DODGE, *President.*

THE INLAND PRINTER is studied religiously at this shop, and its value very much appreciated.—*Tony Ferlet, San Antonio, Texas.*

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

THE power of attraction has been liberally bestowed upon a collection of better things in printing from The June Press, Syracuse, New York.

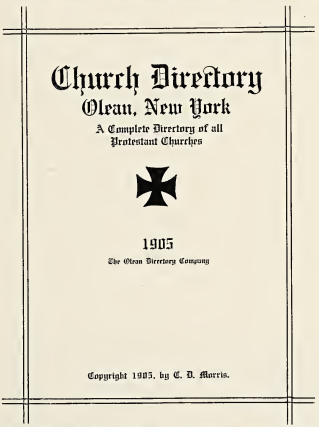
THE CHARLES H. ELLIOTT COMPANY, Philadelphia.—"Heroism of Every-Day Life," a booklet, showing the higher attainments in modern designing and letterpress.

THE LOTUS PRESS, Dundee, Scotland.—The "Maxwell" catalogue cover is attractive, chiefly because it is a simple thing well executed. A little less space between words in the display lines would supply added improvement.

OBSERVER PRINTING COMPANY, Dover, Maine.—Good taste and a careful consideration of legibility, the chief essentials of good display composition, are responsible for some noteworthy productions among the specimens submitted.

CHARLES B. CONATY, Port Chester, New York.—There is an individuality about many of the specimens which stamps them as being distinctly different from the common run of printed things. The decorative card presents a harmonious combination of type, ornaments and colored inks.

THE high order of the work submitted by Harry W. Osgood, Olean, New York, is revealed in the church directory cover reproduced. The



picture frame border and the maltese cross are printed in orange, and black ink is used in the remainder of the job.

The Daily Telegraph, Sheffield, England.—"Our Jubilee" is a handsome souvenir of the fiftieth anniversary of a progressive newspaper, showing how "mighty oaks from little acorns grow." The book contains ninety-six pages—a retrospect of the events of a half century—profusely illustrated with half-tone engravings.

GEORGE BROTHERS, Lincoln, Nebraska.—The letter-head, as marked and ordered to be printed by the customer, substantiates all that has been said on this point in the Department of Job Composition, in the August issue of THE INLAND PRINTER. It is but another example of the deteriora-

ting influence brought to bear through the uneducated tastes of a few patrons of the printing-office. It is a difficulty hard to overcome, for, when a man pays a good price for his work, it becomes necessary that he should have just what he demands. The house letter-head is a good specimen of color printing.

A NUMBER of choice specimens of designing and engraving, printed in imitation of lithography, on linen paper, have been received from A. W. Young & Co., Fort Wayne, Indiana. Mr. Young states that the drawings for the etchings and the inks used are of his own production. All of the specimens deserve most favorable mention.

THE WADE PRINTING COMPANY, Clarksburg, West Virginia.—A very poor choice of colors has been adopted in the folder, "In the Swim." The display is barely readable on account of the faded green ink used. The heavy border and rules printed in bright red complete the subordination of the typework. A plain paragraphed circular, with a neat heading and an ornamented initial, printed in one color, preferably black, would be more effective.

THE ALFRED M. SLOCUM COMPANY, Philadelphia, has adapted a good plan to stimulate interest in their specialty of reproducing typewriter letters in facsimile. The idea is to accompany a well-worded letter circular with specimen sheets showing the various typewriter faces in their office and the different effects made possible with their methods employed. The specimens are printed in many colors to demonstrate the possibility of matching any ribbon.

THE menu booklet of the fourth annual dinner of the New York Master Printers' Association is a typographical "feast." The whole thing is one of those quaint and ornate specimens of typography, plainly revealing the handiwork of Will Bradley, who is responsible for the designs. Its title-page and headings are set in Flemish Black with one-point dividing rules; type in black ink and rules in photo brown, on a cream-colored deckle-edge paper.

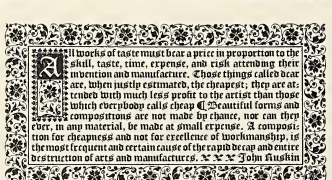
THE most valuable advertising device among a collection of noteworthy specimens from The McMullen Printing Company, Cheboygan, Michigan, is a little house organ, with the title, "McMullen's Blotter." Its contents are well printed and it is supported with a modest and distinctly attractive cover-design. The literature contained therein is of a high order and its plea for better things in printing is well supported with choice quotations from well-known men.

THE program of the "Twelve-Point Dance" given by the New South Wales Printers' Association, Sydney, Australia, is an innovation. The order of dance is arranged on one side of a handy-sized card, while the other side is devoted to the title of the event and a cute homemade poem. An eight-em lead, containing a stamped advertisement of the William Andrews Printing Company, is attached to the card with a piece of page cord. The whole thing has a decided printing-office flavor.

RALPH BAKER, Hazleton, Pennsylvania.—There is no merit and little novelty in an effort to show how very badly a job of printing can be done. The idea of setting the announcement of an event with a mixture of scripts, gothics and wrong fonts and printing it on butcher's paper, may have aroused a sense of humor years ago, but the novelty of the thing is worn off. Even as printers we find greater enjoyment in those things which reveal the talent of an expert workman.

"TOURIST'S HANDBOOK OF AUSTRALIA," a handsome volume of over two hundred and fifty pages, in cloth binding, has been received with the compliments of the publishers, The Howard Smith Company, Melbourne, Victoria. It contains a profusion of half-tones, illustrating the charms of the island continent. It is well supported with advertising, a first evidence of lively progressiveness. The typography, make-up and presswork have been ably handled. The cover-design is emblematic of the extension of commerce in Australia. The design is printed in black, white and blue, with gold stamped lettering.

HORACE CARR, Cleveland, Ohio, reveals the handiwork of the finished craftsman and artisan in a collection of specimens of dignified display com-



position. Mr. Carr shows a happy faculty in combining the esthetic with the utilitarian. He never subverts the advertising value of a design through the improper use of rules and ornaments. This is one of the important secrets of distinctive display—to know how to use ornaments and when. "Regarding Historic Highways of America," is his conception of the manner in which a descriptive circular should be handled. Keen judgment in the division of colors is revealed in this example. It is printed in red and black, and the quantity of red is exactly right and well-balanced. The opening paragraph mark, the rules and initial within a bit of decoration are in red ink—balance in black. The decorative panel containing a quotation from John Ruskin is a splendid example of harmony. It is printed in black ink with but two spots of red in just the right place—in the initial and the paragraph mark. The interior panel of one-point rule is in gold.

¶ *Regarding* Historic Highways of America

"We cannot thoroughly understand our own history, local or National, without some knowledge of these routes of trade and war."—*The Outlook.*

THIS SERIES will be completed next month by the publication of the final volume comprising the Analytical Index. This set contains much original matter accessible in no other form, gathered from manuscript sources both in this country and in London. It was published in an edition of one thousand sets only, and no more can be issued. "Historic Highways of America" is not an ordinary publisher's enterprise. It meets the requirements of discriminating readers and serious students; without the support of these and of our College and Public Libraries the publication of such source works would not be possible.

We send you under separate cover detailed circular, and trust we may be favored with your order.

"An experienced worker in his chosen field, . . . we find Mr. Hulbert accurate and reliable."—*The Nation.*

Orders may be sent directly to the publishers

The Arthur H. Clark Company
CLEVELAND, OHIO

C. H. SPEER, Fort Worth, Texas.—The panel-design and the colors employed form the groundwork of a letter-head with splendid possibilities. A little more reading matter and the elimination of the ornaments with the ruled enclosure would strengthen an apparent weakness in the display. The panels are too roomy for the two solitary lines of the heading.

AUGUST DIETZ, of the Dietz Printing Company, Richmond, Virginia, submits a characterful design for a letter-head. A reproduction would fail to do it ample justice, as its chief merits are in the splendid color scheme adopted. The solid part of a large initial D is printed in red ink, with a brilliant gold for the interlacing flourish. A band across the top of the sheet is in a delicate gray tint. This same combination of colors and black has been applied to a coat-of-arms in the upper left-hand corner of the heading.

H. M. DOWNS, Fitchburg, Massachusetts.—"Park's Piping Parables" is a good specimen of clear and concise typography, but the quantity and shade of red ink employed are excessive. The substitution of a soft tint will supply warmth to the coloration. The method of printing a larger quantity of a certain booklet than the customer's order calls for and sending these extras to prospective users of similar devices is a satisfactory and inexpensive way of advertising a printing-office. The accompanying slip is well planned to win patronage.

HUNTLEY S. TURNER, Ayer, Massachusetts.—The presswork in the specimens submitted is good, but the typography evidences a lack of attention to details. The suggested improvements in the house letter-head can be advantageously applied to many of the other specimens. The main error of the heading consists in overwide spacing between words. The use of smaller sizes of type for the display lines would lend a more dignified and neat appearance. When a number of lines, all of equal prominence, are used in display composition, too many subdivisions of emphasis are sure to result. This suggests the use of a plain eight-point letter for the words

"Half-tone and Color-Work." Elimination of the heavy ornament will create a place for the subordinate matter enclosed in panels and this change will add further improvement by supplying the proper amount of white space.

THE TROY TIMES ART PRESS, Troy, New York, is sending out a series of "keepable" illustrated post-cards for advertising purposes. The half-tones used are unusually sharp in delinection and the presswork is well done. Each card contains a choice quotation, which serves well to complete lasting interest in the art department of this house. There is much philosophy in the following verse from one of the cards:

> "There is so much good in the worst of us,
> And there is so much bad in the best of us,
> That it ill becomes any of us
> To talk about the rest of us."

MORNINGSIDE COLLEGE PRINTERY, Sioux City, Iowa.—An attempt at originality has resulted in the two examples of eccentric display composition. The complication of inharmonious borders and rules in the letter-head have been produced at the expense of a great deal of time, and the effect is anything but pleasing. The compositor who is not endowed with inherent talent for producing artistic effects with ornaments and rules should confine himself to plain forms for the time being. Study and practice will develop a better appreciation of the proper use of materials as the student progresses.

THE greater effectiveness of simple typography and the use of legible type-faces, unadorned with meaningless decoration, has been set forth in an able manner in all of the examples of display composition submitted by Charles Lawson Wood, Atlanta, Georgia. The following verse by Ella Wheeler Wilcox has been cunningly adapted in a neat advertising folder:

> "It is easy enough to be pleasant
> When life flows along like a song,
> But the man worth while
> Is the man who'll smile
> When everything goes dead wrong."

Mr. Wood adds: "A printer used the above in a little advertising souvenir, adding his compliments. The natural presumption is that this printer was trying to jolly his patrons into the satisfaction which his printing failed to induce.

> Now, it's all well enough
> To be pleasant — not gruff —
> When the printer has 'got it all wrong';
> But the printer worth while
> Is the printer whose style
> Strikes you right — just right — right along.
> —*Pleased Patron.*

Another little matter: There is such a thing as a printer delivering work on time — when promised — to the dot. There are those in Atlanta who may doubt this statement; they have not patronized Charles Lawson Wood."

FOLLOWING is a brief review of additional specimens received: Smith-Brooks Printing Company, Denver, Colorado, an engraved invitation to their seventh annual Wayzgoose, held at Dome Rock, in Platte Canyon; Benson-Morris Company, designers and engravers, Seattle, Washington, "Beauty and the Beast," an attractive desk-calendar design; United Amateur Press Association, Champlain and Osseo, Minnesota, *The Inland Amateur*, a monthly publication, with a professional appearance; Rock Island System, John Sebastian, passenger traffic manager, Chicago, an interesting illustrated and descriptive folder on the subject, "Chicago as a Summer Resort"; City Printing Company, Spokane, Washington, some printing with room for improvement in typography and presswork; Rex H. Lampman, Niche, North Dakota, mechanical perfection has supplied added beauty to the panel arrangements adopted in the office stationery; Gugler Lithograph Company, Milwaukee, Wisconsin, a large lithographed reproduction of an oil painting by W. W. Watson, showing the exact coloring of the original; Al G. Kennard, Grundy Center, Iowa, continued study along lines mentioned in your letter of recent date will be the means of supplying a needed improvement in your specimens; F. C. Rice, Granby, Canada, the letter-head is a good exemplification of the chap-book style of typography; Allan D. Stearns, Shreveport, Louisiana, the blotter and the letter-head set in gothic type are the best among the variety of specimens submitted and the use of this clean-cut style of composition is preferable to the ornamentation and pancbwork of some of the other examples; Buffalo Forge Company, Buffalo, New York, an interesting illustrated mailing card produced from an amalgamation of clay modeling and photographic views; Lennis Brannon, Talladega, Alabama, an attractive letter-head; Stettiner Brothers, New York city, the blotter is too crowded; Graphic Arts Company, Washington, D. C., a tasty business card, well designed to encourage a favorable impression of the products of this house; Smith & Porter Press, Boston, the August desk calendar is a handsome design with a timely half-tone illustration interwoven; Times Printing House, Philadelphia, "Maencoch," a historic country seat in the vicinity of Philadelphia, used as a half-tone illustration in a late issue of a series of interesting calendars; Fred W. Haigh, Toledo, Ohio, "And the Cat Came Back," a comic illustration, has been aptly applied to arouse interest in the advertising matter on a desk calendar; Joseph Betz Printing Company, East Liverpool, Ohio, a good blotter; D. M. Benton, Macon, Georgia, the letter-head is a striking design and the circular should produce the desired results; Eric Peterson, Storm Lake, Iowa, some examples of effective display composition; L. F. Peaker, Wyoming, Iowa, plain and effective typework, harmonious color combinations and choice papers have produced exceptional results in the package of specimens submitted; H. Clay Earle, Dallas, Texas, the four-page folder for the Trust Company has been adequately handled and with due regard for appropriateness in the selection of type-faces and borders; Burt May, Albert Lea, Minnesota, an effective blotter; Smith & Sale, Portland, Maine, the right idea in advertising applied in a catchy blotter design; Chemical Publishing Company, Easton, Pennsylvania, a tendency toward elaboration has destroyed splendid possibilities in some of the specimens; Claude Despain, Heyworth, Illinois, the typework of the business card is neat and tasty; *Monroe County Sun*, Clarendon, Arkansas, the cover-design with the two feature lines set in twenty-four-point caps and centered is the best of the three specimens submitted, but this could be improved upon by eliminating the rules between the lines; The Coyl Press, Frankfort, Kentucky, the vertical script used in conjunction with large gothic lettering produces an inharmonious effect; Blomgren Bros. & Co., engravers, Chicago, a booklet of engravers' proofs showing how perfect half-tones may be produced from poor photographs by skilful retouching; The Cleveland-Akron Bag Company, "Don't forget — 'I forgot!' won't do in business," in one of their recent blotters; The George Ethridge Company, New York city, "Security for the Millions," a booklet designed for the State Safe Deposit Company, is most attractive in its clever cover-design; The Niagara Falls Gazette Publishing Company, Niagara Falls, New York, "You know what pleasure is, for *you* have done good work"; S. H. Burbank & Co., Philadelphia, a package of choice booklets and folders; The Canterbury Press, Evanston, Illinois, a dignified folder; Louis E. Evons, Philadelphia, the letter-head is a poor specimen of display composition; Fletcher Thomas, Dresden, Tennessee, the school folder could be improved upon by removing all the underscoring rules, by centering the display lines and by substituting a plain one-point rule border; D. Gustafson, Red Wing, Minnesota, a few specimens of typography in the usual good style of Red Wing printing, which implies the best that can be had; *The Daily Advocate*, Paris, Texas, the circular is a good specimen of imitation typewriter work.

TYPEFOUNDERS' SPECIMENS.

SOME late specimens of Paragon, made by Barnhart Bros. & Spindler, Chicago, prove that this series would make a useful addition to any printing-office. It fulfils the requirements of modern book and display composition, in that it is plain, modest and legible. A present tendency toward less severity in display has been anticipated in the production of this handsome letter.

THE new book of Washington text, issued by the Keystone Type Foundry, Philadelphia, is a mentionable showing of this popular letter. It not only demonstrates the wide range of possibilities within Washington Text used in booklet and commercial printing, but it is at once a reference book for the printer in the selection of choice designs and happy combinations of colored inks with various papers.

IT is a difficult matter to add individuality and attractiveness to a plain page of solid reading matter, unless it is assisted by a bit of color or an ornamental initial. Burford Initials, recently designed by the Inland Type Foundry, St. Louis, supply this added attraction. They are characterful in design and harmonize with most of their modern booklet faces. They are made for one or two colors. The tints for the two-color effect are of uniform size and interchangeable.

THE severely practical requirements of type-faces for newspaper headings demand legibility in their design, and the hard usage to which head-letters are subjected necessitates durable metal and an absence of hair-lines. A wide range of faces of this kind is shown in a large book of "Type-faces for Newspaper Headings," now issuing from the publishing department of the American Type Founders Company. Among these are the Pontiac series, Lining Quentell, Lining Schaeffer Oldstyle No. 2, Adver Condensed, Post Condensed, Adtype, Jensen Condensed, Herald Extra Condensed, American Extra Condensed, Compact Series, Lining Ronaldson Gothic No. 2, etc., all shown in practical display headings.

AN interesting study of modern letters and ornaments and their correct use is afforded in a number of specimen books from the Rudhardsche Type Foundry, Offenbach-on-the-Main, Germany. There is one among these — a book of Vogeler Ornaments — that may be considered as one of the finest and possibly the most sumptuously decorated and illuminated specimen book that has reached this department for some time past. The ornamental pieces, initials and borders were drawn by Heinrich Vogeler-Worpswede, the well-known painter. The most dainty colors and harmonious tintings have supplied added beauty to its quaint and ornate typography. According to the judgment of many foreign connoisseurs and prominent book printers, the work of this house is among the best that the typefoundries of the present day have produced. The fact that the specimens from this foundry received the "Grand Prix" at the World's Fair, St. Louis, in 1904, is ample proof that the foregoing judgment of critics has not been misplaced. This review should be extended to cover specimen books of Eckmann and Behrens texts, and the many vignettes of Robert Engels, Prof. E. Doepler, Prof. Ad M. Hildebrant, Josef Sattler, Prof. Hanns Fechner, and other prominent book artists.

Book Review

A Treatise on Photogravure.— The methods of photogravure have been supposed to be trade secrets, and have often been sold as such. Mr. Herbert Denison is an amateur who has been most successful in working the process, as his pictures by it exhibited before the Royal Photographic Society and elsewhere testify. In this book he gives full directions for photogravure, sufficient to enable any photographer to take the process up and work it successfully. It has long been regarded as the standard textbook of the subject, and is the only work of its kind in the English language. Price, $2. For sale by The Inland Printer Company.

We have received from M. Paul Mellottée, doctor of political and economic sciences, of Paris, the first volume of his already celebrated work, "The Economic History of Printing from 1439 to 1789." This volume is divided into three parts, embracing 532 octavo pages. Paris: Hachette & Cie. Price, 7.50 francs. Many books have been written on the subject of printing, but none of them consider its general economic history. The work of M. Mellottée supplies this deficiency. The son of a prominent printer of France, trained in the severe economic studies required at the University of Paris, the author is eminently qualified to produce a model work of this character. After having shown the revolution wrought by Gutenberg's invention in science, in letters, and in the social transformation it had introduced into civilization, the author takes up the relations between the printers and the royal authorities, and after treating of the personnel of the industry he passes to the study of organization; and here he considers the length of the work-day, night work, out-of-work problems, wages, strikes and coalitions, printing products and their prices, etc., with precision and impartiality. Shops, presses, types and equipments are not only well described in language, but presented to the eye in illustrations taken from national collections of the respective periods. The author visited many typographical establishments, studied the mechanism of production, the division of labor and of profits, made inventories of printing machinery and types, mixed in the life of masters and workingmen, studied the relations between them; in brief, he has made a minute and thorough-going examination of the subject, and the reader will see from the result that he has accomplished his purpose most successfully.

"Labor Organization Among Women," by Belva Mary Herron, B.L., University of Illinois Studies, Vol. 1, No. 10, pp. 79. Price, $1. Urbana, Illinois: The University Press.

This is one of a number of monographs issued by the University of Illinois, and describes the place and activity of women in seventeen different trade unions, among them the Typographical Union and the Brotherhood of Bookbinders. The author has delved into census reports, the proceedings of governmental investigations, interviewed union officials and employers, and from the mass of matter concisely presents some instructive facts and makes some interesting deductions. We speak, of course, of the chapters dealing with printers and binders. From census reports the author finds that in 1900 there were in newspaper and periodical offices 73,653 men, earning nearly $45,000,000, and 14,815 women, earning $4,600,000. There are no reliable figures for book and job offices, "but according to estimates of employers and wage-earners, the proportion of women is between two-thirds and one-half of the total," which is startling enough to provoke the Missourian's demand, "Show me." Especially so, when it is admitted that in every considerable printing center outside of Boston, woman's "presence in the trade is of no significance." The book and job printing population of Boston and environs is estimated at five hundred to six hundred women and six hundred to eight hundred men. And it is in this locality women have achieved their greatest influence in the trade, which the author ascribes to several reasons: "The preponderance of the book trade, with its demand for typesetters on straight matter, which is the work women usually do, make their employment a natural thing, if men were scarce or unruly. Besides, the example of the early employment of women in the textile factories, the spirit of New England thrift and independence, and the general high degree of intelligence and education among all classes must be considered as reasons for the introduction of women into Boston printing-offices."

The author is of the opinion that the competition between the sexes has led to some hard feeling. The women will not coöperate with the men in trade matters, and even gallants who have championed the cause of the gentler sex in the office and elsewhere find they can "do nothing with the women," and in disgust allow those antagonistic women printers to say their say and work their sweet will. In the bindery there is not the element of active competition — the work of women and of men being of different classes and sharply defined — and there is no clash between the sexes as such. Women employed in binderies are said to be mostly of American birth, which is conducive to the formation of unions. Lack of separate unions has been cited as a reason why women printers do not join the union more freely or exercise greater influence when members. The bookbinders have not only separate unions, but differentiate in their dues and benefits, and yet the author says: "With few exceptions women have little influence upon the general policy of the organization, and they are found to give up their allegiance more easily than men and to neglect meetings of their locals." This is a severe blow to the labor agitator's trite assertion, "that women make the best union men." It will also surprise some to be told that the wages of union bindery employees are not so good as those of women boot and shoe workers. Those interested in the progress of female workers will find in this volume much information drawn from reliable sources and set forth in an unbiased manner.

BANZAI!

I have very much to thank for The Inland Printer. I was working for $1 a day until January this year, but I was promoted to $2 a day from February 1. It was mere chance that I saw The Inland Printer while my friend was looking on the beautiful pictures in the November number, because he could not understand the English language. I began to subscribe for it right away. By The Inland Printer I began to know "the art of printing." To read The Inland Printer is to drink living water. I am glad I am improving steadily. *Banzai* to The Inland Printer! — *K. Nagayama, San Francisco, California.*

The German union of printing foremen has in its treasury 135,000 francs. The entrance fees and dues amounted to 37,000 francs during the last year, while the expenditures were 13,000 francs.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

RECIPE FOR GUMMING LABELS.— S. O. Company, Cleveland, Ohio: We would like you to print a formula that would be up to date for gumming small lots of labels where we can not get gummed paper. *Answer.*— Use fish glue reduced with cold water.

MOURNING ANNOUNCEMENT CARDS. — William H. Marshall, Wilberforce, Ohio: How long after the death of a bride-elect's parent will it be considered good taste to dispense with the mourning announcement card, or is it present good form to use them? *Answer.*—The announcement card with a black edge is never in good taste. Some persons use it, but it is not good form. If one sends out wedding announcement cards when the bride is in deep mourning, use a plain white card.

MEASUREMENT OF TYPE.— F. M. Wulf, Columbus, Indiana: In setting eight-point, leaded, at thirteen ems measure, what length would a thousand ems be (in inches)? *Answer.*— There are fifty-one lines of thirteen-em eight-point in a thousand ems, or approximately 5⅝ inches. If the matter is set on the Linotype, it is usual to count fifty-one lines to the thousand ems, whether leaded or solid. This would necessitate the operator setting thirteen lines in every thousand ems or 1½ inches more matter if the type is set leaded, i. e., on a ten-point body. Charge to the customer is made on the basis of solid matter.

PAPER-MAKING INDUSTRY.— J. A. C., Parral, Chihuahua, Mexico: "Will you kindly inform me if there is a trade paper devoted to the paper-making industry. I wish to obtain the addresses of manufacturers of paper-making machinery and supplies, and, more particularly, data regarding rags, the principal markets and prices, and who are wholesale dealers in rags." *Answer.*— For information on this subject we refer you to the following publications: *Paper Trade Journal*, 150 Nassau street, New York; *Pulp and Paper Magazine*, Montreal, Ontario; *Paper Making*, 22 St. Andrew street, London, England.

WIDE TYPEWRITER RIBBON.— Marshall, Brookes & Chalkley Limited, Luton, England: The name of a firm supplying typewriter ribbon material about ten inches wide. We require it for printing typewriter circulars. *Answer.*— Neidich Process Company, Philadelphia, Pennsylvania, Miller-Bryant-Pierce Company, Aurora, Illinois.

THREE-COLOR FILTERS.— J. H. Perry, El Paso, Texas: The name and address of firms or individual who will supply red, blue and green filters for making three-color process negatives. *Answer.*— Fuchs & Lang, F. Wesel & Co., United Printing Machinery Company, all of New York city.

ETCHING EMBOSSING DIES.— John A. Wright, Red Oak, Iowa: In an article on embossing, in the August number of THE INLAND PRINTER, Mr. George Sherman says to cover the zinc plate with a thin film of gum guaiacum dissolved in alcohol, and for the transfer process use copying ink, into which mix a small quantity of caustic potash. I got along very nicely with his process until I came to give it the acid bath, and here is where I had my trouble. The potash failed to turn the gum into soap, as he says, and the consequence was the acid failed to reach the plate. Can you assist me in this matter? *Answer.*— You have probably dissolved too much of the gum guaiacum in a small quantity of alcohol. This would naturally make the resulting varnish too thick. If the coating blisters and bubbles when it is immersed in the acid, your coating is too thick. It should be thin to the extent of being transparent on the plate when it is dry. Use pure caustic potash in sticks and grind it with a maul.

COPYRIGHT LAW.— H. D. C., Morgantown, West Virginia: "When we see a copyright notice on the first page or in connection with the table of contents of a magazine or journal, are we to infer that pictures, advertisements and reading matter from cover to cover are copyrighted?" *Answer.*— It is a general rule that copyright secured in a book protects all its contents. It extends to and protects not only the letterpress, but also the prints, engravings, etc., which are contained in and form part of the work. The plan of advertising is not protected. Upon the question of the copyrightability of the subject matter of advertisements, it depends whether said matter comes within the purview of the law; but even if the advertisement can not be copyrighted, that fact will not affect its validity on the balance of the work. The copyright covers the book as a whole and each individual plate, etc.



"THIS LITTLE PIG WENT TO MARKET."
Courtesy Clayton E. Wheeler, Sidney, Iowa.

PLEASURE AND PROFIT.

I think I take as much pleasure studying the contents of THE INLAND PRINTER each month as any one, and I find it a great help to me.—*Verne Berggren, with the June Press, Syracuse, New York.*

TRADE NOTES

WILD & STEVENS, incorporated, manufacturers of printers' rollers, announce their removal to 5 Purchase street, corner High street, Boston, Massachusetts.

THE firm name of the Harmon & Dow Company, 336-40 Minnesota street, St. Paul, Minnesota, has been changed to Louis F. Dow Company, Mr. Harmon having retired from the company.

THE Salisbury (N. C.) *Sun* has been sold by H. B. Varner, of the Lexington (N. C.) *Globe*, to William Geppert, of the *Musical Courier*, New York city, and his son, William L. Geppert, formerly associate editor of the Clarksburg (W. Va.) *Telegram*.

THE Glidden Printing Ink Company, of Cleveland, Ohio, gave their sixth annual outing to their employees on Saturday, September 2, at Silver Lake. A baseball game between the office and factory employees was one of the features, the factory boys winning by the score of 4 to 2.

THE Zeese-Wilkinson Company, 317 East Twenty-fourth street, New York city, makers of colortype plates, have found it necessary to increase the size of their plant, and with the added facilities for rapid handling of work are able to guarantee prompt attention and quick delivery of all orders.

"THE Ink Beasts' Parade" of the Queen City Printing Ink Company has experienced one of the vicissitudes of all processions, and has been temporarily interrupted. The chief marshal is getting the animals lined up in assorted colors, and very soon the band will strike up, the sun shine out and the aggregation move gorgeously forward amid the plaudits of printerdom.

A CURIOSITY unique among the products of the platemaker is the advertisement of the Globe Engraving & Electrotyping Company, 407-427 Dearborn street, Chicago, on page 26, in this issue of THE INLAND PRINTER. The plate is a nickeltype, from a half-tone, from a zinc-etching, from a proof, from an electrotype, from a wax engraving, from a pen drawing and a photograph of a globe. The company has succeeded in getting all the processes they operate into this one piece of work, with the exception of wood engraving, though the white lines around the large letters in the center panel are engraved by hand.

MR. JOHN E. CASHION, who assumes this month the department of "Presswork" in THE INLAND PRINTER, is one of the later school of pressmen trained in meeting modern requirements. From the inception of the Inland Printer Technical School, Mr. Cashion has held the position of demonstrator and instructor in the presswork branch, and his modest and unassuming merit has earned him the confidence of the pressmen with whom he has been associated and the good will of the exhibitors in the school. The opportunities for testing various theories on presswork offered by his position in the school will go far to give Mr. Cashion's department in THE INLAND PRINTER interest and value.

MR. W. J. KELLY, whose department on "Presswork" in THE INLAND PRINTER has been one of the most distinguished features of the magazine for many years, owing to increasing duties and responsibilities in the service of the Lanston Monotype Company, has found it necessary to resign the management of the Presswork Department. Some time ago Mr. Kelly sought to retire from this work, but the appreciation of the many readers of his department and the difficulty of finding a successor induced him, at much personal inconvenience, to continue the work until the present time. One of the old-time compositor-pressmen, Mr. Kelly has had unique experiences in the mutations of the printing trade. His book on "Presswork" is the only standard work on the subject, and while he has given up the active work on THE INLAND PRINTER, we are gratified to be assured that he still is willing to sustain in the future as in the past the part of confidential adviser and friend.

PUBLIC PRINTING IN ENGLAND.

The office of royal printer in England is more than four hundred years old. About the year 1500, and probably earlier, Richard Pynson, an apprentice of Caxton, was appointed Regius Impressor to Henry VII., and by a statute of the nineteenth year of the same king, William Faques was associated with Pynson as Royal Typographer. This office continued to exist from that time down to the present. The royal printers paid a bonus for the privilege, but they were remunerated by the profits on the work. Each house of Parliament appointed its own printer, and the Hansards were printers to the House of Commons for one hundred years.

In 1851 the public printing was consolidated, and the Queen's printers, Messrs. Eyre & Spottiswoode, undertook to do the whole of it, and continued to do so until 1887. The type of this firm for bookwork alone was more than a thousand tons in weight at that time, when the contract was split up.

The public printing in England is under the control and management of "His Majesty's Stationery Office." This office contracts for the printing and the material used. Its entire force, from controller to the porter, consists of 115 persons, who received for the year ending last April, according to the budget, $165,245.

The printing is divided into five classes: (1) For the public department; (2) for the two houses of Parliament; (3) for the stationery office; (4) the parliamentary debates and records; (5) the three official gazettes published at London, Edinburgh and Dublin. The total estimated cost of printing for the year 1904, including paper and binding, is given in the budget at $3,454,451.17. Printers pay for the privilege of printing the gazettes, and they yielded last year a net profit to the government of $133,342.

While England has no government printing-office at home, all the principal colonies have such institutions, those of Canada and Australia enjoying high reputations for their equipments and output.

MORE MAGNIFICENT EVERY YEAR.

We take pleasure in enclosing herewith our check for THE INLAND PRINTER, and nothing gives us more pleasure than to renew our subscription for your valuable publication, which is, in our estimation, becoming more magnificent from year to year. It has proved to be a most helping hand in all our departments.—*Louis Lange Publishing Company (Theo. Lange), St. Louis, Missouri.*

ON July 15, last, thirty-two pupils in the graphic arts graduated from the *Ecole Municipale Estienne*, the well-known technical institute at Paris, after completing a four years' course.

Business Notices

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

That the demand for meritorious goods is a growing one is proven by the sales of the Chandler & Price Gordon press, which have aggregated in nineteen years nearly twenty-four thousand presses. The steady increase in sales from year to year is graphically shown by the "press pyramid" on page 19 of this issue of The Inland Printer.

On another page (29) may be seen a new style of the Coy press. These machines are attracting much attention from all parts of the world reached by The Inland — and that means everywhere — and are meeting with success in many different lines of work. The press shown in the cut has a capacity of seven thousand imitation typewritten circular letters per hour, complete either in two, three or four colors.

PREPARED STEREOTYPE PAPER.

For the saving of time and trouble, and to produce the strongest matrix, Friedrich Schreiner, Plainfield, New Jersey, manufactures a ready-for-use front and back matrix paper. The same can be rendered wet in two seconds and beat in with brush.

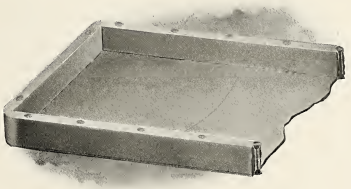
A NEW ROLLER WASHER.

Samuel Crump, the pioneer inventor of roller-washing machinery, has devised a machine which is a great improvement over the earlier types in construction, simplicity and saving of time, labor and expense. The length has been reduced to six feet, the weight to five hundred pounds, the scrapers from ten to one, and the working parts by three hundred. The result is a compact machine, taking little floor space, and, as it is mounted on casters, easily moved from press to press as may be necessary. A sixty-two-inch roller can be washed in twenty seconds, and shorter ones in proportionately less; no adjustment is necessary for different sizes. That there has been a need for such a machine is evidenced by the large number of orders which have been received by Ackermann & McLaren, 290 Broadway, New York city, the selling agents. This firm is thoroughly conversant with printing machinery, and will be glad to demonstrate the operation of this roller washer to those interested.



A NEW PRINTER'S GALLEY.

There has not been a great deal of improvement made in printers' galleys since the first one was made of brass a century ago. Brass-lined galleys which fall apart after a short time, bottoms fastened with screws which work loose, built-up galleys that soon become disjointed, have been the printer's lot always. Printers will therefore learn with gratification of a new galley which has just been patented



and which has been named the "Indestructible." It is unique in that it is made of only two pieces — a heavy brass strip in one piece forming the sides and being securely riveted to the brass bottom. W. H. Schuyler, 139 Laflin street, Chicago, well-known as the original repairer of Linotype spacebands, is the inventor of the "Indestructible" Two-piece Printer's Galley, and the United Printing Machinery Company, Chicago, New York and Boston, and Fuchs & Lang, New York, Chicago and Philadelphia, are the selling agents.

AMERICAN TYPE THE BEST.

The following indicates the esteem placed by the Biggers Print Shop, Corsicana, Texas, on the value of American type-designs, an opinion all the more forcible on account of the enviable reputation of the Biggers Print Shop in the printing world:

"Enclosed are additional specimens of our printing, including our last form of business card. Right here it is in line for me to add that I consider I owe a part of the reputation that has been made to the American Type Founders Company. Notwithstanding the fact that I used to be a great ——— Foundry crank, and put in a shop equipped entirely with that type, it has since been discarded almost to a letter, and in looking over the trade journals it struck me as very significant that only two jobs I have ever done in any type but American have been reproduced or received extra comment, and those two were severally criticized in the May number of the *National Printer-Journalist;* the deduction is that a man can be a good printer and use other type, but he will be lots better one if he will use American type. To not be too enthusiastic, I must add that I consider American type as essential to making a reputation for doing *good* printing as good ink or a set of good rollers. American type has got me, good and strong and forever. Yours,

"Biggers Print Shop."

CLEANING REGISTER HOOKS.

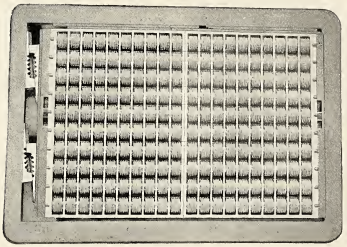
At the present time cleansing register hooks after a long run of colorwork is a serious matter. In spite of the greatest care, dust and ink will accumulate in the openings of the hook which are necessary for the operation of the clutches and screws, and the only way to thoroughly clean them now is to dismantle the hooks and have each part washed separately in lye or benzin.



The accompanying illustration shows the way the Challenge Machinery Company now make all their hooks. The opening is at the bottom of the hook and does not in the least weaken or impair its use, while at the same time the working of the screw and the clutch is open, so that by using a brush with hot water and lye or with benzin, or by forcing steam through this opening, the hook can be cleaned perfectly and quickly. There is not only a great deal of time saved, but the register hooks are also kept in better shape and the length of wear materially increased. For any further information send to the Challenge Machinery Company, Grand Haven, Michigan.

NUMBERING TRADING STAMPS AT THE RATE OF 2,000,000 A DAY.

The most difficult and expensive operation in the production of trading or discount stamps has been the numbering of them. Type and slugs have been employed, but the frequent changes necessitated a large amount of labor



and almost constant stopping of the presses. The illustration represents the first equipment ever made which advances the numbers in consecutive order at the will of the operator, without removing the form from the press. There are two hundred numbering movements, and the figure wheels — units, tens and hundreds — are all automatically and simultaneously advanced the instant the change is required. Two alphabets are arranged to precede the figure wheels, thus providing for an almost inexhaustible series of numerical combinations. The figure wheels and all the operating mechanisms are made of steel, and are well calculated to wear for many years. The apparatus is made to the height of type, is self-contained, requiring no outside attachment of any kind, and, therefore, may be worked upon ordinary platen or cylinder presses like a regular type form. This equipment was built for one of the largest printers of trading stamps, and was specially designed by Mr. Edwin G. Bates, of the Bates Machine Company, whose general offices are located at 346 Broadway, New York, with branches at 315 Dearborn street, Chicago, 2 Cooper street, Manchester, and 64 Chancery Lane, London, England.

This company designs and constructs special numbering and perforating mechanisms for use on ordinary or special presses to meet every possible requirement, and solicits consideration of the most difficult problems in this line.

PAPER-BOX MACHINERY.

"Take it home in a box" is a phrase that applies to almost any commodity in this day of intelligent care for detail and wise advertising methods. One is often led to wonder how the makers of this, that or the other article can afford to pack it in so attractive a box when the selling price is so low.

This new departure has been brought about by a careful study of the requirements necessary to enable manufacturers to produce boxes made of paper and cardboard at a moderate cost, even for high-grade goods, so that hardly any manufacturer or dealer in merchandise can afford to dispense with their use as receptacles for inclosing and offering their wares to the trade and consumers. One of the first concerns to recognize this important want was the M. D. Knowlton Company, of Rochester, New York, with branches at New York, Chicago and London.

With an outfit of machinery such as this firm turns out one can watch the turning of a sheet of strawboard into a complete box, square, oval, round, tall or flat, small or large, covered with an attractive lithograph or colored paper, reinforced at the corners with strong paper, and all without handwork beyond the mere feeding.

The processes of boxmaking are followed in sequence so that there need be no backward step. At the beginning, the sheets of paper board are fed to a machine that cuts them to the right size for top or bottom, including sides, and scores it so that the edges will turn up without cracking. The next machine cuts out the corners, the next bends the flanges, and the next neatly pastes a reinforcing stay of strong paper over the corners; a fourth machine pastes the covering paper on the sides, colored or pictured, with a dexterity and neatness that puts a rapid workman's hands to shame; a fifth machine glues on the top and bottom papers, and the job is done — and the whole process would take less time, if carried on consecutively, than was required to write this description. The Knowlton box machinery is so planned as to do this work with the fewest operations and at the greatest speed, and the output therefore is produced more cheaply than by any other method.

After seeing these ingenious machines at work, the point of view changes, and the thought is how can anybody afford to send out their goods unboxed? Often, too, it is the box that sells the goods, and one is reminded of the song:

> "I sold you the box,
> Not the sox,"
> Said he.

The M. D. Knowlton Company supply machines that will make any kind of square boxes out of paper.

They manufacture machines that will roll out a paper tube in almost no time, as small as a walking-stick or large enough to inclose a five-inch shell. Machines for coating paper-board with paraffin, for cutting thumb-holes, for coating with gum, for cutting round and oval shapes, for embossing work, for mixing glue and paste, and machines for many other purposes, special and every-day, that save handwork.

We are glad to call attention of our readers to their announcement in our advertising columns.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A GOOD SUBSTITUTE for a long trip: Read "From Clime to Clime," most up-to-date book of travel; tells what a printer saw while working his way through United States, Mexico and Canada; interesting and instructive from cover to cover; miles traveled, 21,630; price, 25 cents postpaid. SAMUEL MURRAY, 117 E. 19th st., New York, N. Y.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.—A handy little volume describing a simple, economical, yet practical and comprehensive system for ascertaining the cost of printing. This system has been tried and is adaptable to large and small printing and manufacturing plants alike; illustrates full blanks for all departments along with bookkeeping system for business office; 125 pages, 4½ by 7 inches, cloth $1. THE INLAND PRINTER COMPANY.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged and its actual cost in all details shown; 74 pages, 6⅝ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student* and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of a sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL COLORIST AND CORRESPONDENCE COURSE.—Only for the ambitious. It has helped others and will help you. 10 lessons. Write to-day for particulars. THE SHELDON PRESS, Burlington, Vt.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the unfirmished leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olcndorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BEST-EQUIPPED JOB OFFICE in city of 18,000 in central Illinois; business $5,000 per year; 4 horse-power engine, pony cylinder, power cutter and stitcher, 2 jobbers, abundance type. O 616.

ESTABLISHED MAIL-ORDER POULTRY PRINTING BUSINESS FOR SALE—Doing cash business of $1,500 a year; includes large collection of poultry cuts, good will, etc.; no presses or type; great bargain for cash; for particulars write WILL H. SCHAIT, Goshen, Ind.

FIRST-CLASS JOB-PRINTER with $500 to invest in stock of company can secure permanent position; references given and required. CHARLES M. JONES, Cedar Rapids, Iowa.

FOR SALE — Finest-equipped job office in the West; money-maker; good reasons for selling; $3,200 cash; established business; can be doubled. EDWARD W. STUTES, Spokane, Wash.

FOR SALE — First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. O 32.

FOR SALE — Modern equipment, consisting of 2 cylinders, 3 jobbers, lever and power cutters, wire stitchers, new type-faces, etc.; old-established good-paying business with fine, steady and increasing trade, requiring no soliciting, in growing progressive city in Michigan; will bear closest investigation; plant inventories about $7,500. O 398.

FOR SALE — Modern printing business connected with newspaper in central New Hampshire town of 5,000, executing first-class book and job work; 3 presses; a good opportunity; easy terms. O 399.

FOR SALE — One of the best-paying newspaper and job offices in the Indian Territory; exclusive field in growing town of 2,500 people; cylinder press, paper-cutter, 2 jobbers, gasoline engine, plenty of material and everything in good shape; net earnings $200 per month; ill health. NEWS, Medill, I. T.

HAVE FINE $2,000 printing plant stored in Chicago and $3,000 cash to offset partner with equal amount in good, growing city; no boozers wanted; or I will lease your newspaper with option to buy after satisfying myself of paper's value; I want a money deal; if you don't want to lease, I will take charge of your business on a fair salary and convince you I am the man to tie up to. JAMES L. COREY, Spokane, Wash.

I OFFER FOR SALE the Weekly Flashlight, published at the great health resort of Eureka Springs, Ark.; established business, splendid opportunity for one wanting to escape rigors of Northern winter; population, 5,000; many hotels, visitors winter and summer; best paper in county; job-printing plant with all necessary material; good reason for selling; price, $2,500. W. L. WASHBURN, Eureka Springs, Ark.

JOB OFFICE FOR SALE — Plant invoices over $6,000; contracts: one daily and one monthly newspaper; handles school and office supplies; part cash, balance easy; reason for selling — have other interests in Arizona; plant all first-class and making good money. H. S. ELLIS, Greenville, Tex.

LIVE, PRACTICAL MAN, some capital, to take half or controlling interest in modern printing plant; Middle West; great manufacturing field; very liberal offer to right party. O 512.

WANTED — A man with $5,000 to $10,000, capable of managing a fair-sized printing plant; or one with a like investment, who can hustle business for same. O 26.

WANTED — Opportunity to install Linotype on contract work, by operator-machinist; newspaper office preferred; must guarantee copy sufficient for 50,000 ems daily. ROY M. JOHNSON, Box 156, Beaumont, Tex.

$1,000 takes one-third interest in daily and weekly paper in northern Illinois; good job department; excellent proposition; interest carries position as manager. O 589.

Publishing.

BECOME PUBLISHER, selling printed product steadier at satisfactory profit; request booklet "Specialized Journalism." EMERSON P. HARRIS, 253 Broadway, New York.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

DEMOCRATIC PAPER for sale; city of 4,000; excellent location, but no outfit. Write for particulars. "HUSTLER," Three Rivers, Mich.

FOR SALE.—Bond and book paper in rolls; cheap, as we have no use for it. 810 BROADWAY, Toledo, Ohio.

FOR SALE.—Campbell New Model 4 and 8 page press in first-class condition; capacity, 10,000 an hour; can be seen running. THE DAYTON JOURNAL COMPANY, Dayton, Ohio.

FOR SALE.—Hoe double-cylinder 7-column quarto press, modern box frame, fine shape; can produce 4,000 impressions per hour easily with 2 feeders; splendid machine for fast newspaper work; ready for the market about October 15 next; many other cylinders besides this always on hand; call for my bulletin. BRONSON, 54 N. Clinton st., Chicago.

FOR SALE.—Router, beveler, saw, camera, screens, etc. H. A. K., 1618 W. 13th st., Pueblo, Colo.

FOR SALE.—10 by 15 Universal, new 3 years ago; first-class condition; write, stating best cash price you can pay. O 147.

FOR SALE.—32-inch Child-Acme cutter; good condition; price $250. O 148.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 7; Linotype operators, 6; machinist-operators, 6; superintendents and foremen, 11; all-round men, 6; bookbinders, 13; salesman, 1; make-ups, 4; compositors, 11; artists, 4; photoengravers, 2; pressmen, 20; proofreaders, 3; reporters, 2; stereotyper, 1; editorial manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST WANTED.—First-class mechanical artist by photoengraving concern; must be good on designing, lettering, air-brush and photo retouching; situation steady; located in city of 80,000 population. O 605.

EXPERIENCED COMMERCIAL ARTIST.—Must be a first-class letterer; all-round man preferred; state experience and wages. O 586.

WANTED.—Artist.—draftsman; to draw for half-tone and on wood. Apply to CLEGG, GOESER, McFEE & CO., Cincinnati, Ohio.

Bindery.

WANTED.—Competent and experienced blank-book ruler, who can do forwarding when necessary; none but first-class man need apply. A. J. LAUX, Lockport, N. Y.

Composing Room.

A-1 jobber and stoneband who can invest some money in modern plant in New York city. O 572, care of New York Office INLAND PRINTER.

PRINTERS WANTED.—Union or non-union; compositors and stoneman to work in one of the best-equipped plants in the country; 54 hours per week and good pay. GRAND RAPIDS ENGRAVING CO., Grand Rapids, Mich.

WANTED.—A young unmarried job-printer, competent to solicit work for an old established printing establishment; one from a weekly newspaper office preferred. JOBBER, care of Lyman D. Morse Advertising Agency, 38 Park Row, New York.

WANTED.—First-class man for ad. composition and make-up on magazine; must be quick, competent and temperate; give full experience and references; permanent. O 606.

WANTED.—Three first-class non-union job-printers; wages, $16 to $18 per week, according to ability; steady work. THE GILLIES LITHO & PRINTING CO., 46 Stone st., Rochester, N. Y.

Engravers.

WANTED.—A dry-plate photographer for photoengraving business; largest concern in Canada, situated in Toronto; good position to right man; apply, stating age and experience, P 883.

WANTED.—An experienced photoengraver (non-union) for private plant; must be able to turn out first-class zinc etchings and half-tones; also man to take charge of three-color process department. O 627.

WANTED.—One half-tone operator and one half-tone etcher. Apply to CLEGG, GOESER, McFEE & CO., Cincinnati, Ohio.

Operators and Machinists.

WANTED.—First-class machinist-operator for Nevada mining camp; good wages; must be union. O 594.

Pressroom.

JOB PRESSMAN WANTED.—Thoroughly capable, experienced, reliable, pushing, sober; steady job; union. THE NEW FRANKLIN PRINTING CO., 65 E. Gay st., Columbus, Ohio.

WANTED.—A first-class foreman for pressroom for plant of 20 presses; must be able to do and turn out highest class of work; none but capable, up-to-date men wanted; state experience and full particulars. O 614.

WANTED.—A No. 1 cylinder pressman on color label work, one color or two color presses; only thoroughly experienced pressmen wanted; state salary, experience, present and various employers. SUPT., United States Printing Co., 91 N. 3d st., Brooklyn, N. Y.

WE WANT a thoroughly experienced man in the art of counter check sales books; permanent position as foreman of our press and manufacturing departments to right party; state salary, age, references, etc. O 607.

Miscellaneous.

THE LARGEST PHOTOENGRAVING COMPANY in Canada has an opening for a salesman who would be located either in Toronto or Montreal; for the right man there is a splendid position, but unless he is good he need not write; state age and experience. O 584.

WANTED.—A thoroughly competent practical printer; one who is capable of taking full charge of mechanical department of $25,000 plant in largest Northwestern city; must understand cost of printing, and be able to figure all classes of work; apply, stating salary expected, references, etc., to O 580.

WANTED.—Experienced salesman for high-class printing; catalogues a specialty; good estimator; Eastern territory. GRIFFITH-STILLINGS PRESS, Boston, Mass.

WANTED.—First-class rollermaker to take charge of gatling gun roller-making plant; state experience and salary required. O 593.

WANTED.—In a good Southern town, a good printer who is a violinist; good position offered. Write at once to P. W. MAER, Columbus, Miss.

WANTED.—Thoroughly reliable and capable man to sell engraving and printing of high-grade catalogue work; must be an experienced man who can command good salary; good position for the right man. GRAND RAPIDS ENGRAVING CO., Grand Rapids, Mich.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Superintendents and foremen, 20; job-printers, 17; pressmen, 25; ad.-men, 5; all-round men, 7; make-ups, 4; editors and reporters, 3; electrotypers and stereotypers, 4; stoneman, 1; Monotype operator, 1; Linotype operators, 13; machinist-operators, 12; Linotype machinists, 11; advertising and business managers, 7; solicitors, estimators and salesmen, 2; photoengravers, 5; proofreaders, 3; bookbinders, 3. Address THE INLAND PRINTER COMPANY, Chicago.

Bindery.

FIRST-CLASS all-round bookbinder wishes a situation as foreman in a bindery. O 625.

SITUATION WANTED as bindery foreman; young man with 4 years' experience foreman in large Western edition shop; New England preferred. O 615.

Composing Room.

SITUATION WANTED.—By sober, reliable job compositor, capable taking charge small shop; union. O 415.

SITUATION WANTED.—Jobber and stoneband desires situation; 10 years' experience; union; middle Atlantic States preferred. O 231.

Engraving.

FIRST-CLASS RE-ETCHER, with 13 years' experience, desires to make change; competent in all branches of etching, if necessary. O 626.

HALF-TONE ETCHER for finest colorwork, many years in best European houses, wants good and independent position. O 611.

Operators and Machinists.

LINOTYPE OPERATOR-MACHINIST, who is a thorough printer from floor up, desires permanent situation in western New York or Central States; union, strictly reliable; fast and accurate. BOX 328, Canisteo, N. Y.

MACHINIST-OPERATOR desires change; young, competent, reliable; South preferred. O 590.

MACHINIST-OPERATOR, otherwise employed, desires to return to operating; 5 years' experience handling machines; average speed; absteiner. OPERATOR, Plains, Pa.

OPERATOR-MACHINIST—Go anywhere; speed, 3,000, which will increase rapidly with steady practice; married; no tobacco or intoxicants; references. O 600.

RELIABLE, accurate, speedy machinist-operator desires change; best references; married. W. H. LEWIS, Morrison, Ill.

SITUATION WANTED.—A-1 Linotype machinist of 14 years' practical factory and office experience desires change; capable of taking charge of any size plant, either book and job or news; best of references; age, 36 years. O 634.

SITUATION WANTED by thoroughly competent machinist-operator; machinist job preferred; 5 years' experience; speed, 40,000 brevier, 8 hours; union; married; Colorado or Far West; present employed at night, desire day work. J. W. STEVENS, General Delivery, Springfield, Mo.

TWO EXPERT Linotype machinists with several years' factory and outside experience, sober, reliable, wish steady situations. O 596.

SITUATIONS WANTED.

Pressroom.

A-1 PLATEN PRESSMAN desires permanent position; 9 years on fine work; can take charge and produce results; married and reliable. O 559.

A-1 PRESSMAN on cut and color work desires to go West to take charge of pressroom; at present working for one of the best firms; can give best references. O 628.

A FIRST-CLASS PRESSMAN desires position at once; fine half-tone and three-color man, 18 years' experience, understands all modern methods of overlay making; good press mechanic. O 565.

COMPETENT CYLINDER and PLATEN PRESSMAN desires position in town under 50,000 population; 18 years' experience on general commercial work; good references; steady, sober. O 604.

CYLINDER PRESSMAN desires a change; 10 years' experience on all classes of work, good on Dexter feeder; married, union and sober; best of references if necessary. O 599.

CYLINDER PRESSMAN desires change; 16 years' experience on cut and catalogue; capable of taking charge; West preferred. O 397.

CYLINDER PRESSMAN desires situation in Wisconsin country town. O 537.

CYLINDER PRESSMAN; 8 years' experience book and catalogue work. O 602.

POSITION WANTED — A practical pressman of wide experience in all classes of printing, including four-color work, would like to take charge of manufacturing concern doing their own printing; advertiser is at present employed in same capacity. O 570, care of New York Office INLAND PRINTER.

SITUATION WANTED by cylinder and Gordon pressman to take charge in Alabama. O 56.

WANT TO MAKE A CHANGE — Good, practical working or non-working pressroom foreman; good, economical manager, up to date and a hustler, expert on folding machines; will guarantee to turn out good work and keep presses in good order; strictly sober and steady; good references. O 551.

WANTED — Foremanship of pressroom; an expert on fine half-tone and three-color work, with executive ability to handle a force of men, and show results; unquestionable references. O 220.

Miscellaneous.

FOREMAN, at business 21 years, desires situation in office where up-to-date work is required; married, temperate, union; references. O 149.

FOREMAN, possessing the qualifications of an A-1 all-round man; no "has-been," but "is." O 622.

MAN OF ABILITY, with long experience in press and stock rooms, desires position as traveling salesman; thoroughly familiar with everything used in printing-office. MAC, Station A, Hartford, Conn.

SUPERINTENDENCY OR FOREMANSHIP WANTED — Thoroughly posted printer, large experience, familiar with auxiliary trades and paper stock; can systematize for results and devise processes; correspondence invited; Western city preferred. O 615.

WANTED — Position on newspaper as editor or manager; have had years of experience; also fine job-printer; best of references. O 591.

WANTED TO PURCHASE.

WANTED TO PURCHASE — A 25 or 30 inch Paragon paper-cutter; state price and condition. O 561, care of New York Office INLAND PRINTER.

WANTED — Two-letter Linotype machines, single or double magazine, in good order for spot cash. Write full particulars, advising number of machine and price, to W. F. M., Box 260, Boston, Mass.

WE WANT two or three copies of "The Color Printer" in good condition. Write, stating price. INLAND PRINTER COMPANY, 130 Sherman st., Chicago.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawing made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

SEND 2c. to THE MANGAN PRESS in St. Louis for samples of mailing cards. You'll be surprised.

THE COMFORT BRACE APRON FOR PRINTERS. Adjusted to any size by patent buckle and stays so; no trouble with neck strap; two pockets; best quality ticking, black denims, white duck; mailed postpaid for 50 cents. THE HATTON MANUFACTURING COMPANY, Lebanon, N. H.

Peerless Padding Glue The Best and Cheapest

Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.

Cleland Chemical Co., 4417 Fifth Ave., Brooklyn, N. Y.

DURANT COUNTERS

Are recommended for

DURABILITY & ACCURACY & RELIABILITY

Received Medals of HIGHEST AWARD at all Expositions. Send for catalogue.

THE W. N. DURANT COMPANY, MILWAUKEE, WISCONSIN

DO YOU MAKE PADS?

Do you realize how necessary it is to make good pads?
Sometimes a very small thing will lose a good customer.
Poor pads have done it before to-day.
Let us tell you something about making good pads.

ROBT. R. BURRAGE, 35-37 Frankfort St., New York.

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY
120-130 Sherman Street, CHICAGO

BRAKES
FOR ALL PLATEN PRESSES



SOLD BY ALL BRANCHES
AMERICAN TYPE FOUNDERS CO.



New, STEREOTYPING

SCHREINER'S CROSS-CORE CASTING BOX

The most perfect machine. Cast irregular size plates, type high, with crossing cores; the best base, saves time, saves metal, produces the best plates, saving time on the press. Plates move easily from the cover, by improved gauges and lifter. No warping or shrinking of plates. Saves all expense for metal or wood bases. Also, we have **Stereotype Paper,** ready to use, for the finest class of jobs, etc.

FRIEDRICH SCHREINER, Mfr., Plainfield, New Jersey.

To make Channels, Space-bands and Matrices smooth and "slick," use

Dixon's Special Graphite No. 635

Booklet and Sample Free on Request.

Joseph Dixon Crucible Co., Jersey City, N. J.

The Ideal Type Wash

RADO

A substitute for Benzine and Lye. Cleans everything in the printing-office—type, rollers, stands, cabinets, machines, ink-slabs, etc. RADO is a white, odorless and almost neutral composition which dissolves ink in any form, even after it has dried several days. RADO is not inflammable and is not affected by changes in temperature. There is nothing poisonous in its composition. Put up in air-tight, friction-top tin cans of 8 lbs., and sells at **10 cents a pound.** Sample cans of Rado, sufficient for a thorough trial, may be had from the manufacturer for 10 cents (exact cost of postage) in stamps or coin. **RADINE MFG. CO., Hoboken, N. J.**

WINTER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

SECONDHAND MOTORS

We carry a stock of 800 machines, all finished like new and fully guaranteed. All voltages, sizes and kinds. Write us to-day.

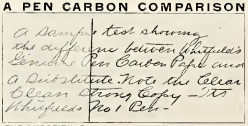
GUARANTEE ELECTRIC CO., Adams and Clinton Sts., Chicago

The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs $10.00. Send for samples.

NEIDICH PROCESS CO., Philadelphia, Pa.

A PEN CARBON COMPARISON



THE SUBSTITUTE WHITFIELD'S

WANTED For an A-1 Dry Color, Printing and Lithographic Ink Concern, a Traveling **Salesman** of high standing and experience, competent as to character and ability, who commands good trade amongst printers and lithographers (no newspapers) in the middle and western States. First-class salary paid with yearly advance. Answers to "Color and Ink Salesman," care THE INLAND PRINTER, Chicago.

The Adjustable Patent

Wilson Blocks

IRON OR WOOD

The most practical Block for catalogue and book work. Supplied with narrow margin hooks, take any size plate. Five years' hard use proves these blocks to be practical, quick to put together and to hold the impression.
Write for special prices and illustrated catalogue.

A. F. Wanner & Co., Printing Machinery, Chicago, Ill.

ROTH MOTORS



This cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by

ROTH MOTORS

SOLD BY

Barnhart Bros. & Spindler

Roth Bros. & Co., Inc.

27 SOUTH CLINTON STREET - - CHICAGO, ILLINOIS

D R A W I N G S

MADE WITH



HIGGINS' AMERICAN DRAWING INKS

(Blacks and Colors)

Have an excellence peculiarly their own. The best results in photo-engraving and lithographing are only produced by the best methods and means—the best results in Drafting, both mechanical and artistic, can only be attained by using the best Drawing Inks—**Higgins' Drawing Inks.**

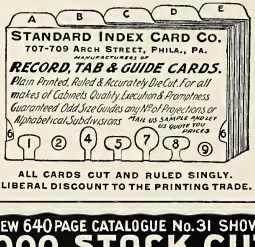
(Send for color card showing actual Inks.)

At Dealers in Artists' Materials and Stationery.

Bottles prepaid by mail, 35 cts. each, or circulars free from

CHAS. M. HIGGINS & CO., Mfrs.
NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } BROOKLYN, N. Y.
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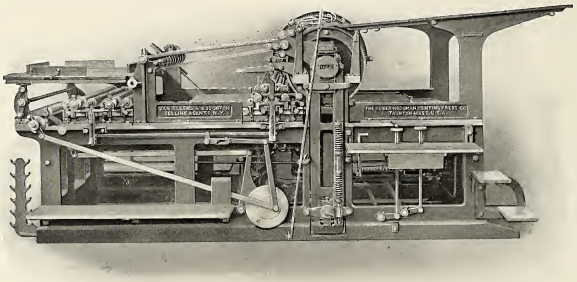
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Fig. 1



Fig. 2

Fig. 1—Shows blanks scored and cut preparatory to piecing end on No. 11.

Fig. 2—Shows end after being stayed by No. 11 when used as an end setter.

Fig. 3—Shows a strong, clean and perfectly square complete box when using the No. 11 as a corner stayer.

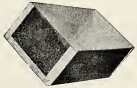


Fig. 3



Fig. 11

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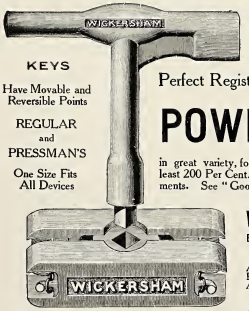
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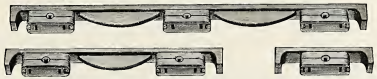
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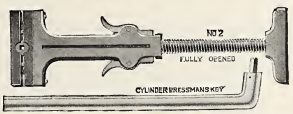
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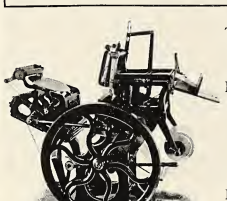


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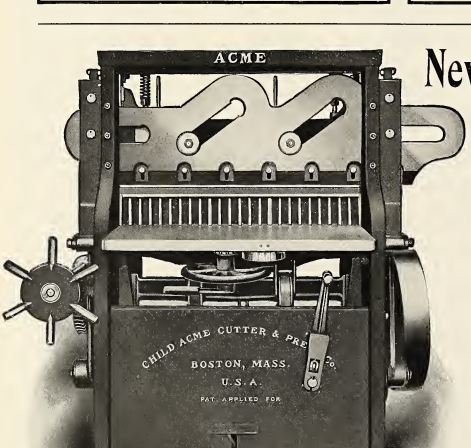
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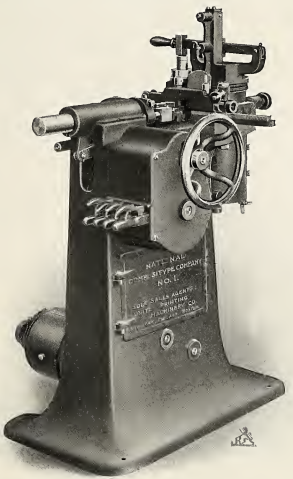
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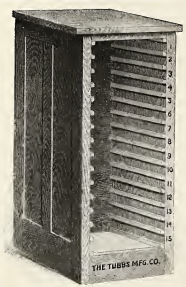
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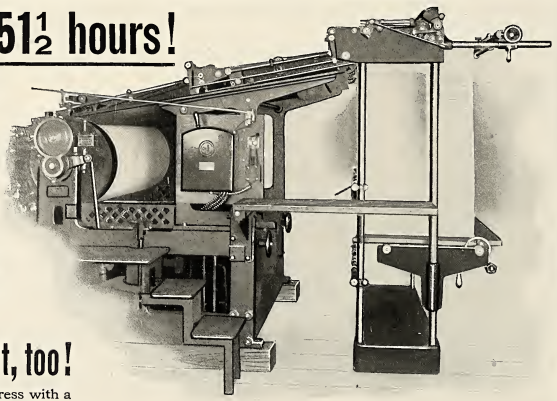
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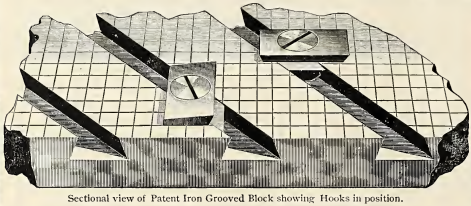
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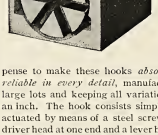
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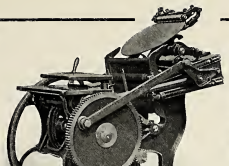
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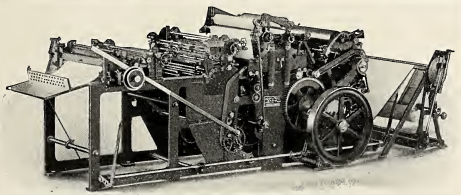
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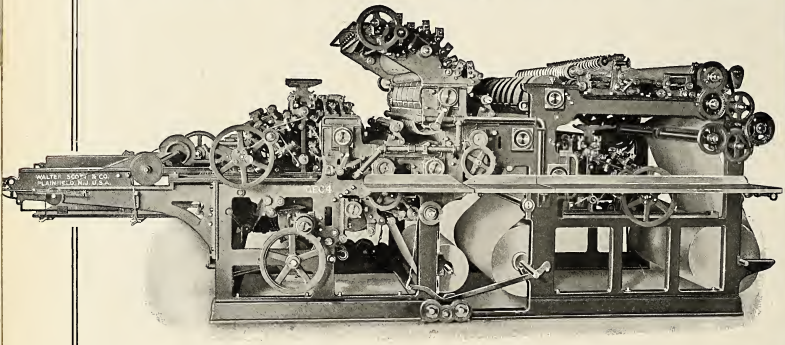
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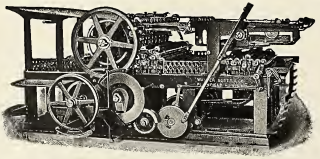
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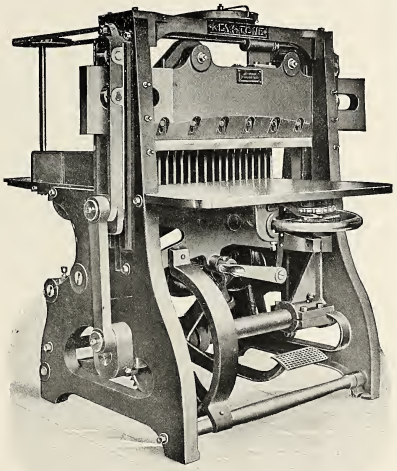
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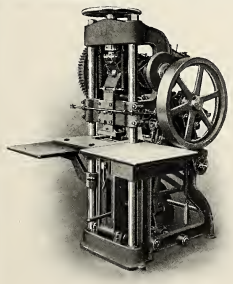
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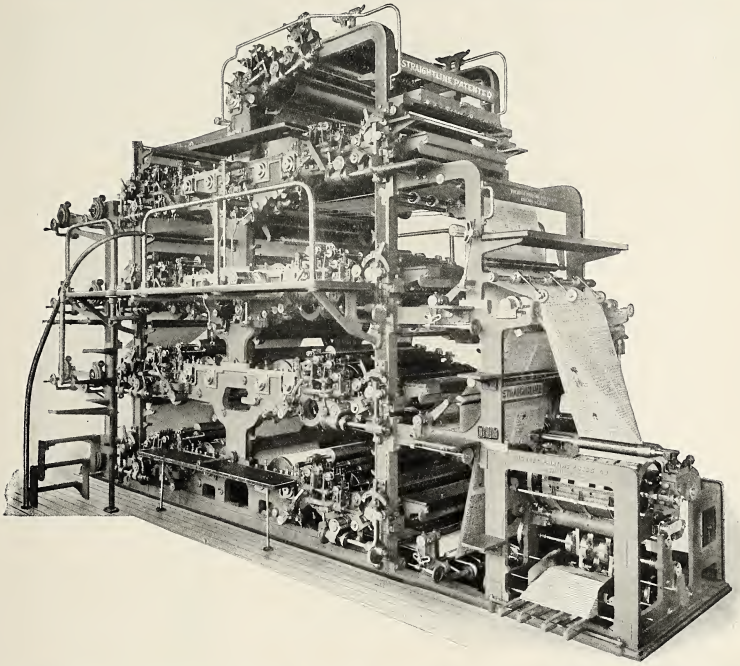
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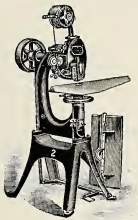
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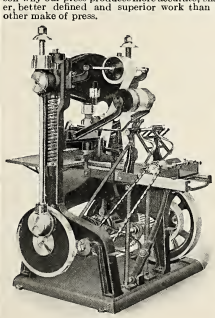
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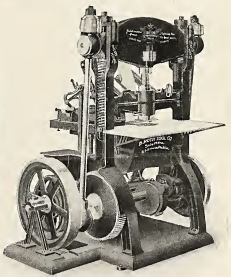
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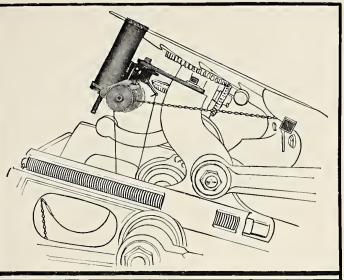
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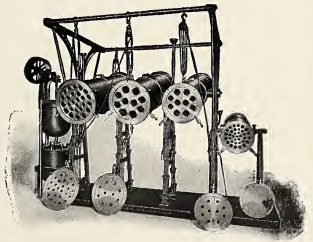
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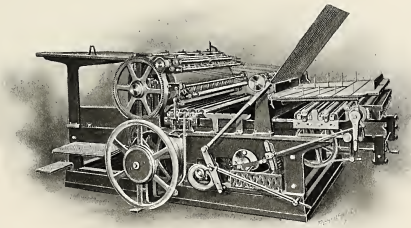
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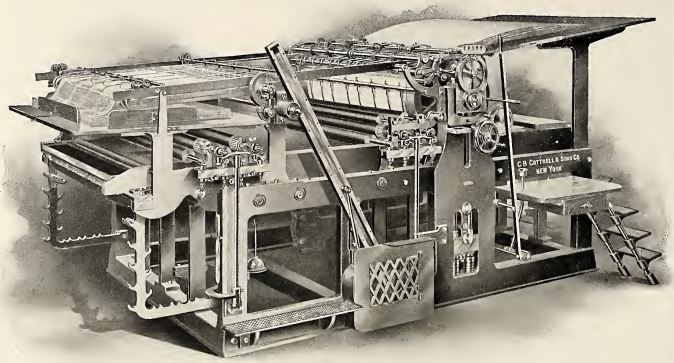
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15.12	15.48	15.84	16.20			17.94	18.33	18.72	19.10	1
63	17.02	17.42	17.82			19.73	20.16	20.59	21.01	
89	17.79	18.21	18.64			20.62	21.07	21.52	21.97	
18.56	19.00	19.44				21.52	21.99	22.46	23.0	
8.06	18.48	18.90				20.70	21.15	21.60	22.0	
80	20.32	20.79				22.77	23.26	23.76	24	
21.24	21.74					24.16	24.32	24.84	25	
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21.60						23.00	23.50	24.00	24	
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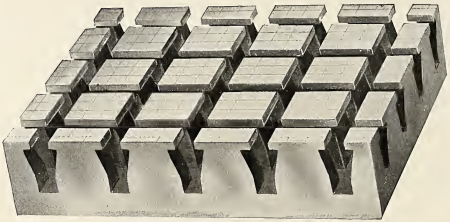
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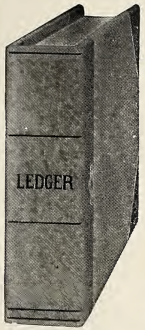
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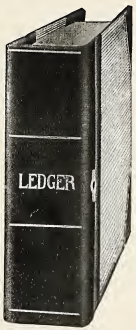
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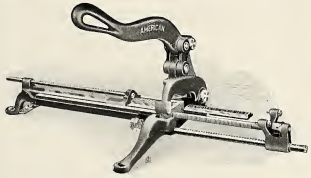
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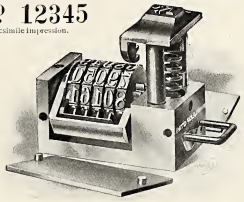


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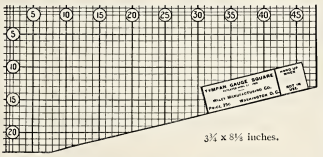
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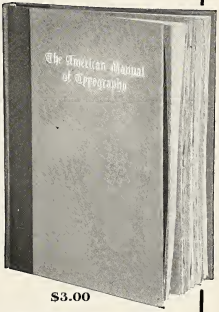
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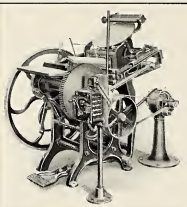
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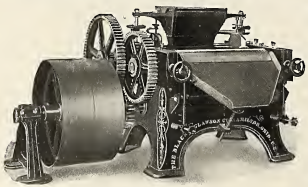
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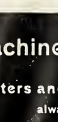
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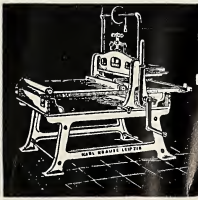
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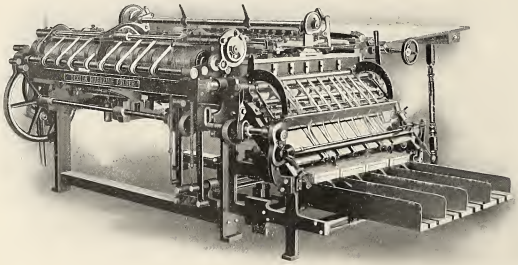
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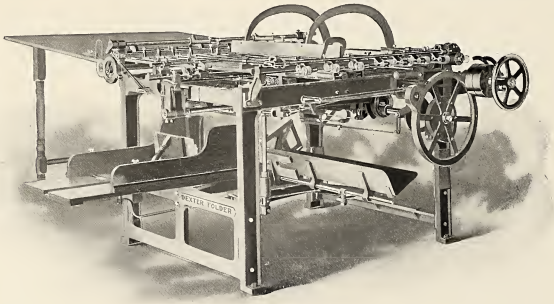


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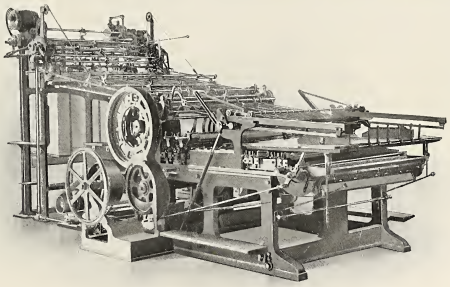
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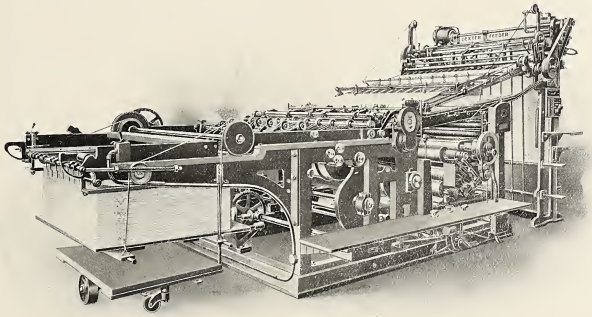
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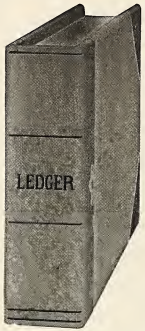
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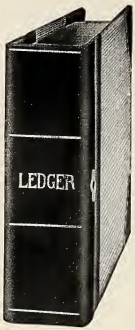
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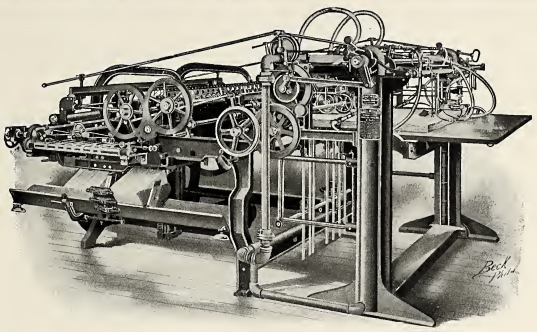
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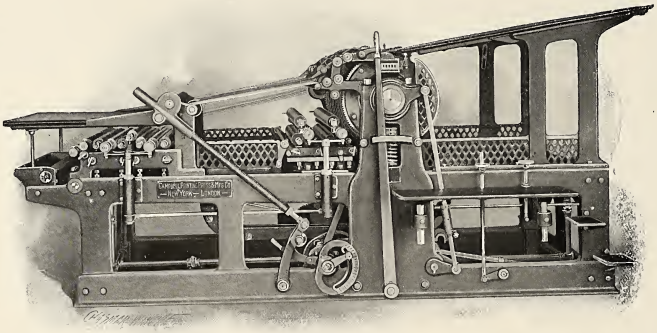
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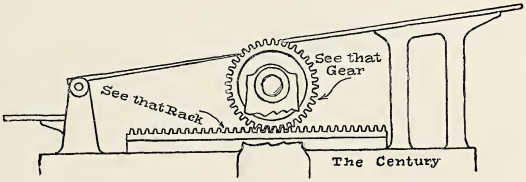
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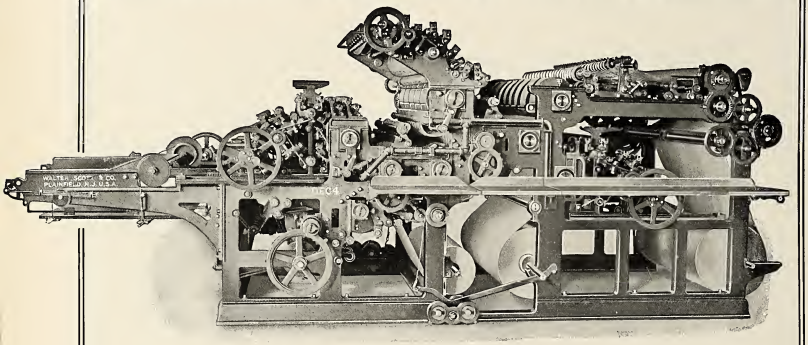
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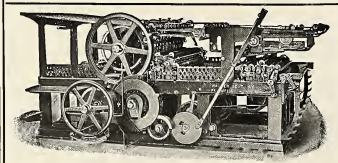
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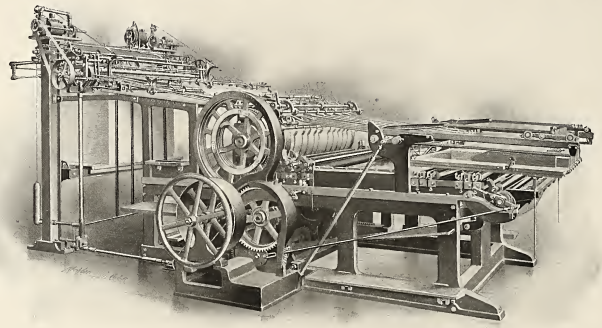
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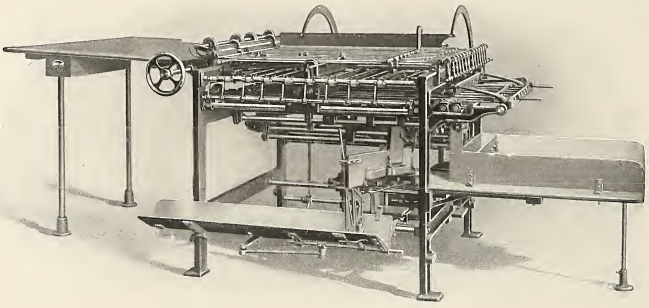


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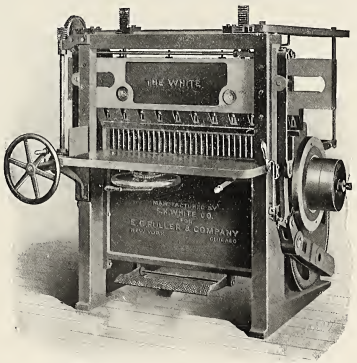
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28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.

The WHITE

Rapid
Powerful
Accurate

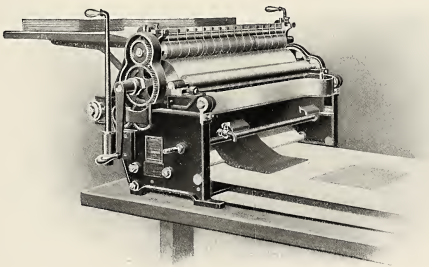


Automatic Clamp
Hand Clamp
Foot Clamp

THE BEST PAPER CUTTER EVER PRODUCED

CHICAGO **E. C. FULLER COMPANY** NEW YORK

The Smyth Gluing Machine



MADE BY SMYTH MFG. CO., HARTFORD, CONN.

Built on scientific and practical principles. Uses hot or cold glue, paste, dextrine or mucilage. Absolutely uniform application of any of the above materials. Automatic delivery of glued or pasted fabric, moist side up to conveyor. *Simple*, *Rapid* and *Effective*.

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CHICAGO

E. C. FULLER COMPANY
28 READE STREET
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FACTORY
BROOKLYN, N. Y.

OUR CUTS TALK



First: Because at the head of each and every department we employ an expert to see that all our output is RIGHT.

Second: Because all the employees under them have been schooled to fit in their own particular niche.

Third: Because all the latest and most approved appliances and machinery are installed to make "OUR CUTS TALK."

¶These are not all the reasons "why"--write us for more.

What's that you say? Old gags?

Yes, we admit it.

But!---Let us prove it.

¶Not so many years ago our floor space totaled 400 square feet.

¶Today we are credited with having the largest and most complete plant west of Chicago, and are bursting through the walls containing 12,500 square feet; are now contemplating a new building four times as large, to properly house and care for our growing business.

¶Our ad man is a pretty busy individual, but not too busy to attend to your wants.

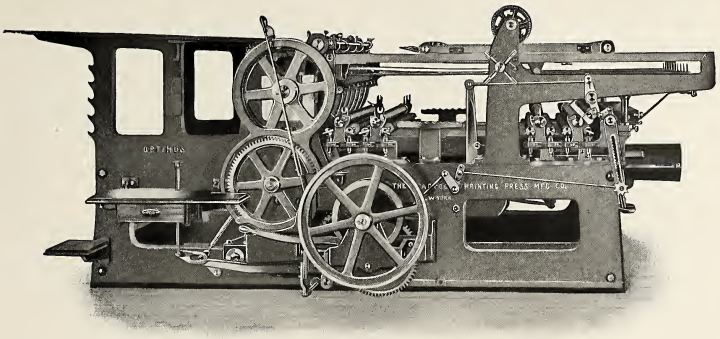
¶If you are contemplating building your business bigger by advertising, catalogue, or any other method of printed publicity, write him.

¶The mailing list of our house organ, "*The Lariat*" is still open to new names. No cost---much benefit.

Williamson-Haffner Company · *DESIGNERS ENGRAVERS*

THE UNITED STATES COLORTYPE CO.
GENERAL PRINTERS

Denver, Colorado, U. S. A.



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; A. G. Elliot Paper Company, Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

The Babcock Optimus
The Babcock Optimus

Quads and spaces working up? Excepting electricity in paper nothing so hampers the pressman with delay, or costs more in spoilage, damage to form and loss in time. The two make the chief evils of a pressroom.

A positive cure has been found for electricity in paper. The Optimus prevents the other.

Quads, spaces, leads and furniture are not brought to the surface on an Optimus through fault of the press. Its construction is with special reference to preventing this, and prevention is better than impossible cure.

The Babcock Optimus

SET IN BARNHART BROS. & SPINDLER'S OLD ROMAN CONDENSED

RELIABLE

Printers' Rollers

FOR

Winter Use

ORDER THEM NOW

FROM

Sam'l Bingham's Son Mfg. Co.

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First Avenue and Ross Street

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KANSAS CITY

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H. D. BOOK, 40. GOLDEN YELLOW, No. 409. SPECIAL SAPPHIRE BLUE, No. 3049.



DUAL-TONE VIOLET BLUE, $2.00. 2128.

The Queen City Printing Ink Co.

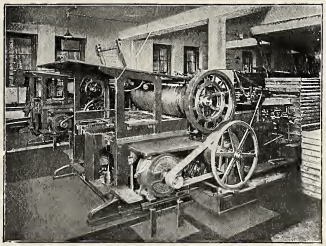
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PRINTING INKS

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Increase Production—Decrease Costs



Westinghouse Type S Motors driving Cylinder Presses

They are important factors towards increasing the efficiency of machinery in printing establishments, not only improving the quality, but also increasing the quantity of product, and at a lower operating cost as compared with other forms of power application.

We invite correspondence.

Westinghouse Electric & Mfg. Co.

Address nearest Sales Office: **Pittsburg, Pa.**

New York, Atlanta, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Los Angeles, Minneapolis, New Orleans, Philadelphia, Pittsburg, St. Louis, Salt Lake City, San Francisco, Syracuse, Seattle.
Mexico: G. & O. Braniff & Co., City of Mexico.
Canada: Canadian Westinghouse Co., Limited, Hamilton, Ontario.

THE

KEYSTONE

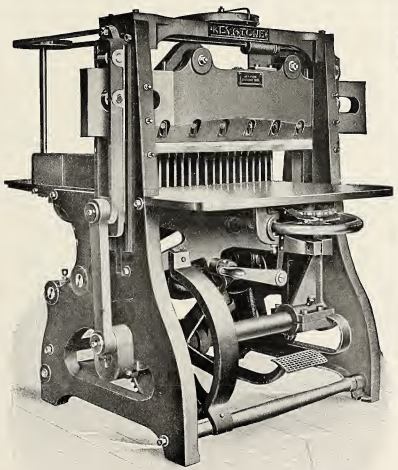
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Paper Cutter

Is the latest and best production of the factory in which SANBORN machinery was manufactured for a generation. It is the *ideal* automatic-clamp cutter, and is giving perfect satisfaction in every essential feature—power, accuracy, speed and efficiency.

Descriptive circular, prices and testimonials of users on request.

All sizes from 34-inch up.



The Standard Machinery Co.

CHAS. E. WHEELER, Gen. Mgr. and Treas.

Builders of Improved Sanborn Machinery for Bookbinders, Printers, Lithographers and Boxmakers

Main Office and Works, - - MYSTIC, CONN.
NEW YORK OFFICE, - - - - - 88-90 Center Street

Address all correspondence to Main Office

SPECIMENS OF CALENDARS

MANUFACTURED BY THE HAMILTON MANUFACTURING CO.

PERPETUAL CALENDAR SETS

WE present herewith our new assortment of Calendar Figures. It is impossible to show complete sets, but it can be borne in mind that a full calendar month is 7 blocks wide and 5 blocks deep. The full size of the Calendar can be thus easily ascertained. Likewise we will explain that a Calendar Set will increase or decrease in size in the same proportion that the size of a single block is increased or decreased. For example, if a 6 line Calendar Set is 9 inches wide by 6 inches deep over all, the 8 line will be one-third larger, or 12 by 8 inches. This page shows the most complete assortment of Calendar Figures ever offered. The surrounding rules are brass and are not supplied by us.

4 Line Logotypes,	1	to	31,	with	7	Blanks,	per set,	$4.00		10 Line Logotypes,	1	to	31,	with	7	Blanks,	per set,	$6.00
5 "	"		1	"	31,	"	7	"	"	4.50		12 "	"		1	"	31,	"	7	"	"	7.00
6 "	"		1	"	31,	"	7	"	"	5.00	NET PRICE-LIST	18 "	"		1	"	31,	"	7	"	"	8.50
7 "	"		1	"	31,	"	7	"	"	5.25	OF ALL SIZES OF	18 "	"		1	"	31,	"	7	"	"	10.00
8 "	"		1	"	31,	"	7	"	"	5.50	CALENDAR SETS	20 "	"		1	"	31,	"	7	"	"	12.00

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7 Logotypes of days of week, abbreviated, for Calendars 12 line and under, per set, . . 1.00. For Calendars over 12 line, per set, 1.50
Logotypes of any year, for Calendars 12 line and under, 25c. each. For Calendars over 12 line, 50c. each.
Tint-blocks made to fit any Calendar, grooved to fit the Logotypes, 2c. per square inch.



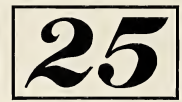
No. 30 — 4 Line



No. 31 — 4 Line



No. 21 — 4 Line



No. 29 — 4 Line



No. 25 — 4 Line



No. 42 — 6 Line



No. 41 — 6 Line



No. 45 — 6 Line



No. 44 — 6 Line



No. 43 — 6 Line



No. 56 — 7 Line



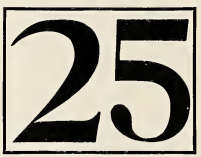
No. 58 — 7 Line



No. 59 — 7 Line



No. 53 — 7 Line



No. 31 — 7 Line



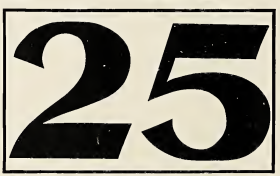
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No. 45 — 8 Line



No. 37 — 8 Line

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Makers of EVERYTHING WOODEN THAT PRINTERS USE, including LARGEST ASSORTMENT OF WOOD TYPE FACES IN THE WORLD

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A VALUABLE LINE GAUGE SENT FREE, POSTPAID, TO EVERY PRINTER WHO WILL ASK FOR IT

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Barrington Bond

For Commercial Correspondence

HONESTA QUAM SPLENDIS BARRINGTON

B. D. RISING PAPER COMPANY

Makers of the Housatonic, Barrington and Danish Bond Papers

HOUSATONIC, BERKSHIRE COUNTY, MASSACHUSETTS

The Most Reliable and Efficient Press.

Will do the work of any embossing press, and do it better, and at the (*minimum*) lowest possible *Shop Cost.*

Will do work that other presses cannot do at all. Our chuck will take a 5x8½ in. die. The powerful squeeze and the counter holding on the impression an instant or two, the same as dry embossing presses do (that are used for embossing book covers, photo mounts, etc.), is the reason why our press produces more accurate, sharper, better defined and superior work than any other make of press.

B. ROTH TOOL CO. ESTABLISHED 1857.
MEDAL AWARDED FOR THE
ROTH
EMBOSSED PRINTING
PRESS
AND A DIPLOMA FOR ITS PRODUCING THE BEST WORK
AT
ST. LOUIS WORLD'S FAIR.
207 & 209 TAYLOR AVE. ST. LOUIS, MO.

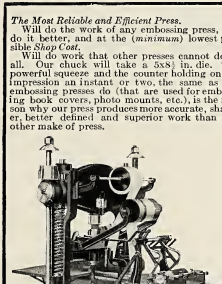
Sold on Trial and Guaranteed in every respect. Also that it can be operated by any person of ordinary intelligence.

We furnish an instructor *Free of Charge* to teach an operator in all the details of doing embossed printing with our press.

Is sold strictly on its *Merits.* No payment required until a thorough test has been given the press by the purchaser and the operator has been instructed.

Its operation is entirely automatic. All adjustments can be made while the press is running.

We have presses in successful operation in twelve of our large cities. One St. Louis concern alone has nine.



Roth's Patents.

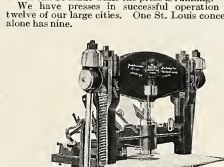
A TRIUMPH OF SIMPLICITY.

Our press has less than one-half as many parts as other presses of its kind, yet has every possible attachment for its convenient and successful operation, including the attachments for running two and three colors in one impression. Its operation is entirely automatic. The dies can be inked and impressions run in one or several colors. The wipe of our pad is nearest approach to the wipe given by the human hand. The ink feed and wiping paper feed, as well as everything else, can be quickly and easily adjusted for the size die to be run.

Almost any letter head can be reproduced in embossed printing on our press; views of buildings, landscapes, clouded, etched, ruled work, and fine lines of all descriptions, our press being so powerful and easily operated large dies can be run as easily and almost as speedily as the smallest monogram can be embossed and burnished.

Perfect registry of the die and counter is assured. Is absolutely durable.

Produces the finest quality of work with a most Brilliant Gloss, in the various colors, for Commercial, Business and Society Stationery. Trade Marks, Monograms, Art Envelopes, Bill Heads, Statements and Cards, Pamphlet and Folder Covers, Labels and Wrappers, etc., and a variety of work too numerous to mention, for Bankers, Lawyers and Professional Men and Women of all classes.



Roth's Patents.

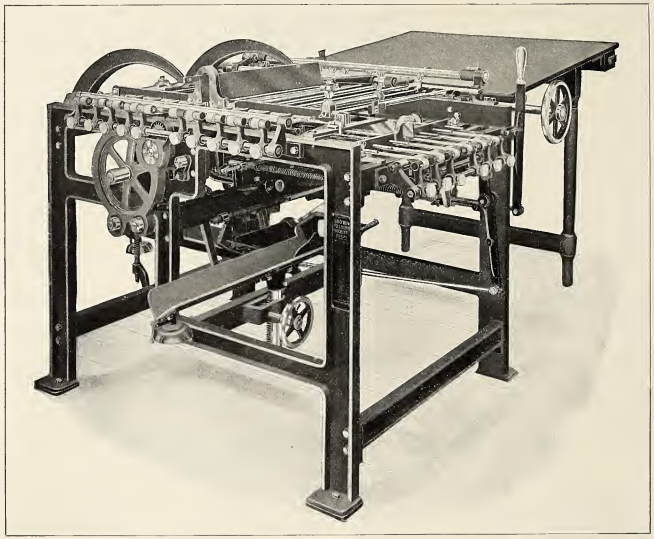
Illustrated descriptive pamphlet with terms upon application, together with unburnished samples of work done in ordinary commercial runs.

Correspondence solicited.

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Sole Owners and Manufacturers,
Est. 1857. ST. LOUIS, MO., U. S. A.

Catalog *and* Book Folder

FOR SMALL WORK



WRITE FOR FULL INFORMATION

Made by

Brown Folding Machine Company

Erie, Pa., U. S. A.

Agencies

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42 Regent Square, Gray's Inn Road

Parsons Brothers. Paper Merchants & Exporters.

257 Broadway, New York City
Cable Address: "Parsobros," New York

¶ We are Export Agents for the American Writing Paper Co., West Virginia Pulp & Paper Co., Geo. W. Wheelwright Paper Co. and the Imperial Paper Mills of Canada, Ltd., having a total product of 700 tons of paper per day.

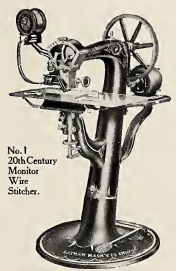
¶ We furthermore export everything connected with the paper and printing trades. It is possible that you may desire such representation.

¶ For home consumption we offer our well-known water-marked papers — *Cleveland*, *Metropole*, *Caravel*, and *Lisbon Bond*, *Ledger*, *Ivory Wove*, *Superfine* and *Extra Strong*.

¶ May we send you samples and prices of these papers? Both are decidedly attractive.

¶ Our ship comes in under ballast and clears heavily freighted, carrying our goods to all parts of the world.

PARSONS BROTHERS
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No. 1 20th Century Monitor Wire Stitcher.

Monitor Machinery

Embodies the Experience of Years and the Suggestions of Thousands of Users

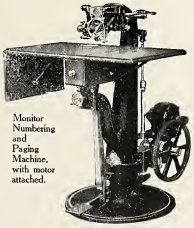
THE MONITOR WIRE STITCHERS Have the largest range of any stitchers made. Built in ten sizes and styles. For two sheets or two inches.

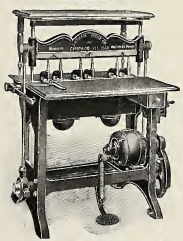
MONITOR PAGING AND NUMBERING MACHINE **Against the World for Speed** and perfect work. Fewest moving parts; absolutely positive.

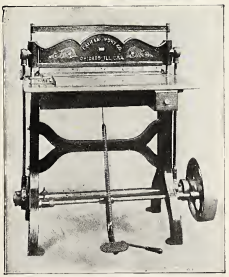
MONITOR MULTIPLEX PUNCH Correct mechanical construction, convenient and rapid, perfect register, one-piece punch-blocks (pat. May 10, 1900). No tools needed to set punches in position.

MONITOR ROUND-HOLE PERFORATOR Special hardened die-plate and needles with automatic feed-gauge. As rapid as a rotary perforator.

These machines are four of our leading specialties of a full line which we manufacture.


Monitor Numbering and Paging Machine, with motor attached.


Monitor Multiplex Power Punching Machine.


Monitor Extra Heavy Power Perforator.

LATHAM MACHINERY CO.
Main Office and Factory
197-201 South Canal Street, CHICAGO
NEW YORK 8 Reade Street — BOSTON STORE 220 Devonshire Street

The WETTER Type-High Numbering Machine

"MIDGET" WETTER

SIZE, $\frac{3}{4}$ x $1\frac{15}{64}$ INCHES

THE SMALLEST TYPE-HIGH NUMBERING MACHINE MADE by any manufacturer in the world —for immediate delivery.

Designed to meet the demand for a small machine with figures large enough for ordinary commercial uses — and which could be depended upon for accurate work.

Made in two styles:

Model	Size	Style of Figures	Price
115	5 wh.	№ 12345	$18
116	6 wh.	№ 123456	20

The "Midget" is made entirely of steel.

The Plunger is lower than any other, permitting perfect inking of all figures.

Figures are accurately engraved and cut deep.

Faces of all figures are flat and smooth.

Can be made with figures to match any type of same size.

All parts are hardened where necessary.

Interchangeable in all parts.

The "Midget" has an attachment for printing any one number, any number of times—and can be adjusted without taking it from the form.

The "No." Slide preceding figures can be removed without taking machine from the form, and any other character, such as the letter B or a *, can be inserted in its place.

See that the name "Wetter" is stamped on frame of machine.

"Built like a Watch"



With each machine we furnish a "blank" slide to use in place of the word "No." when working the machines on a job press and when it is more desirable to have only the figures print or have a letter precede figures.

FOR ALL PURPOSES:

Machines to skip 1, 2, 3, 4, 5, 6, 7, 8, 9, or 10 numbers at each impression, or thousands of other combinations.

Machines to print one number any number of times and then advance automatically to the next higher number.

Number backwards from any number down to 1.

Made with figures cut reversed.

Machines to number 50 to 1 or 1 to 50 and repeat.

Machines to number 100 to 1 or 1 to 100 and repeat.

Made with figures to match *any* type-face.

Figures any style or size from $\frac{1}{16}$ inch up to 1 inch high.

Our Machines are being used to number baggage and bicycle checks, bonds, coupons, order books, transfer tickets, bank checks, theater tickets, cash-sales slips.

STYLE	SIZE	PRINT OF FIGURES	PRICE
Model 125	5 Wheel	№ 12345	$14.00
Model 126	6 Wheel		17.00
Model 130	5 Wheel	№ 12345	14.00
Model 131	6 Wheel		17.00
Model 135	5 Wheel	№ 12345	18.00
Model 136	6 Wheel		21.00
Model 147	5 Wheel	№ 123456	18.00
Model 148	6 Wheel		21.00

Skipping Wheels (to skip 2 to 9), each $2.50
Letter Slides (1 letter), each 50

We make to order Machines to meet every requirement.

All Typefounders and Dealers Sell Them.

WETTER NUMBERING MACHINE CO. 331-341 Classon Avenue BROOKLYN, NEW YORK, U. S. A.

CABLE ADDRESS—"WETTER-BROOKLYN." Code used, A B C and Western Union.

A GREAT INVENTION

PATENT APPLIED FOR

Kroll's Ventilator Etching Machine



Increases your output ✻ ✻ Improves quality ✻ Reduces expenses ✻ Solves the problem of ventilation and robs the photoengraving industry of its horror — gradual poisoning. ✻ ✻ ✻ ✻

For speed in production, economical operation, durable construction, simplicity and convenient arrangement, it *triumphantly surpasses all previous creations.* Write for descriptive literature. DO IT NOW!

ROBERT C. KROLL, INVENTOR AND MANUFACTURER
P. O. BOX 1181 ✻ SAINT LOUIS ✻ MISSOURI

Rapid Work Our Motto

DINSE, PAGE & CO.

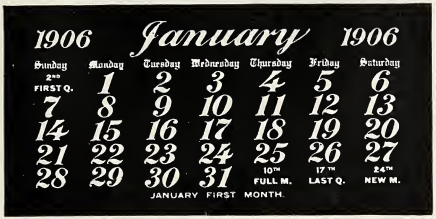
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AND
Stereotypers

167 Adams Street, Chicago TELEPHONE MAIN • 250

Sullivan's Calendar Pads for 1906

NOW READY FOR SHIPMENT.

Send for Sample Book and Prices.



The Best and Cheapest.

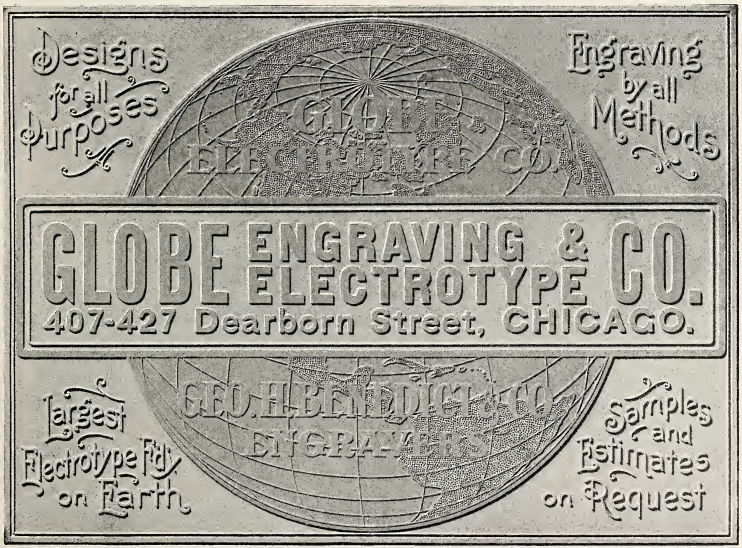
FORTY SIZES AND STYLES.

We guarantee pads correctly gathered, uniform color, uniform margins, perfect printing, full count, and with our reinforced method of gumming, pads absolutely free from breakage. Shipments made the day we receive the order.

Sample Book and Prices Sent Upon Request.

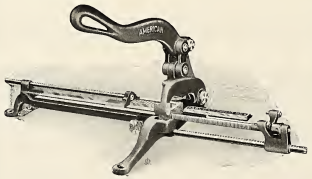
THE SULLIVAN PRINTING WORKS CO.,

COURT STREET AND BROADWAY, CINCINNATI, OHIO.



American Lead and Rule Cutters

HAVE "shown the way" for five years. For five years they have steadily improved in quality and grown in popularity. **Recent improvements** in these machines make them so **much better than the next best,** that there is really no ground for comparison. There are none "just as good"—none **near** as good. Strong talk? Yes, but the facts justify it. You'll say so too after a trial, or even an inspection—for their superiority is as apparent as it is real. They are saving money—earning money for others, **why not for you? Better order one right now.**



FOUR STYLES

No. 30—Automatic Locking Gauges
Capacity, 105 picas, by nonpareils; also 45 picas, by points - - - - - - - **$12.00**

No. 20—Automatic Locking Gauges
Capacity, 105 picas by nonpareils - - **10.00**

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Capacity, 84 ems - - - - - - - **7.00**

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Capacity, 14 inches - - - - - - - **6.00**

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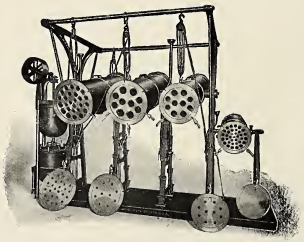
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LINOTYPE & MACHINERY COMPANY, Ltd., European Agents, 189 FLEET STREET, LONDON, ENGLAND.

PRINTERS!

The President of the United States

in the following language has officially stamped the Mergenthaler Linotype Company as a calumniator, as an assassin of character; he says:

> *"Second only to corruption in a public officer in point of iniquity comes making a baseless charge of corruption, and this is what the committee finds the Mergenthaler Company has done in this case, its comments being in part:*
>
> *'In the light of the failure of the Company to produce evidence of such corruption, it must be held that the charge was made recklessly, and the Mergenthaler Company should be condemned severely for including such a charge in a formal communication to the President of the United States, made as a basis for official action on his part.*
>
> *'It is fair also to the Lanston Monotype Company to say that no evidence was presented by the Mergenthaler Company, nor was any obtained by the committee in the course of its hearing, tending to showing any promise, payment, or consideration of any kind whatsoever made by the Lanston Company, or any of its officers or agents, to any person in the government service.' "*

This will sufficiently indicate the nature of the methods we have had to combat; but it does not reveal the extent to which the unseen agents of misrepresentation have sought to injure the name of Monotype.

We are fighting your fight, and we want your co-operation in a campaign for clean business methods, and for truth-telling in competition.

[Continued on next page]

[Continued from preceding page]

As purchasers you have the right to know the truth about every machine, every pound of material, every sheet of paper that is offered you for sale.

As purchasers you have the right to expect the truth of every concern, or its agents, which seeks of you trade; and you have the right to expect the truth not only about the things it has to offer, but just as truthfully is it bound to answer you about its competitor's goods.

If any concern does not so answer you it attempts to deceive, and the deception is aimed directly at you. Not only is deception sought to be practised upon you in a matter which affects your livelihood, but an insult is offered your business acumen.

Therefore, when we emphasize the scathing rebuke which has been put by the President upon our competitor, whose goods we have no need or desire to rate at other than their just value, we do so solely for the purpose of awakening you to the kind of campaign that has been waged against you, and against us, a campaign conducted amongst you for the sole purpose of keeping from you correct knowledge of a new tool which it is feared you may wish to employ.

But we intend that you shall learn of that new tool, and truthfully. We have nothing about it to conceal; on

the contrary we have an immense number of profitable facts to lay before you, which you will be glad to know.

To these we shall ask your attention; we shall ask you to weigh them, and to compel us to demonstrate them.

But—and here is the point of the demand we are about to make upon you—whoever in your hearing decries the Monotype immediately place under your suspicion; he is one not to be trusted.

Almost infallibly either he does not know, or is purposely attempting to mislead you for his own profit, because no man can demonstrate the falsity of a single claim we make for the Monotype, nor can he produce a single machine being properly run that is not giving its owner utmost satisfaction.

Therefore we say to you: if you find the Monotype not what you have been led by us to believe it to be, under no circumstances purchase it; but let your opinion be based upon your own investigations, not upon the kind of prejudice that so often is born of the whispered calumny of those whose profit it is to mislead you.

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Sole Selling Agent.

New York, September 20th, 1905.

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Upon learning of the purchase, the Mergenthaler Linotype Company made to the President allegations of corruption on the part of the Lanston Monotype Machine Company and sought to induce him to revoke the order.

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When these are installed there will be in the Government Printing Office 100 Monotypes, the largest plant of composing machines in the world.

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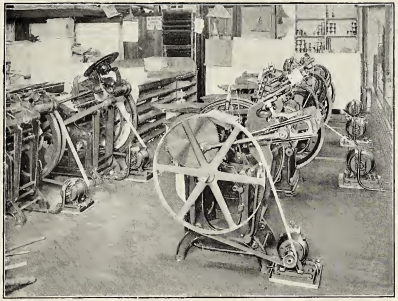
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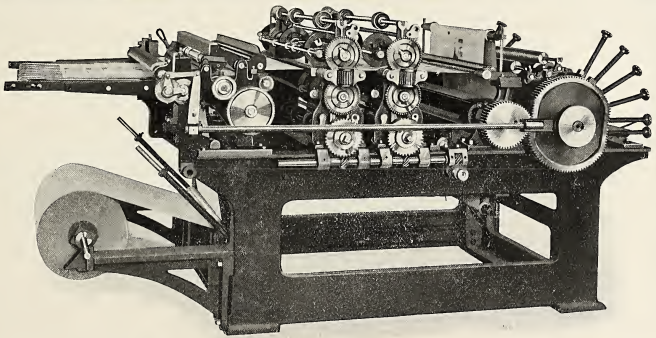
and save your strength. A little printer running a job press by foot power uses up his strength, and so unfits himself for greater opportunities. The little printer with a Sprague Electric Motor to run his press, saves his strength and time, and is better fitted to reach out after larger business. Why not begin now to grow? Better work can be turned out by electric power than by either steam or foot power, whether the plant is large or small. Electric equipments for printing-offices are illustrated in our Bulletin No. 2214, a copy of which will be sent to any interested printer upon request.

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IT prints in two colors, numbers, perforates, slits and cuts to any size. This is a great opportunity to get Sales Book Presses. Write for prices and terms.

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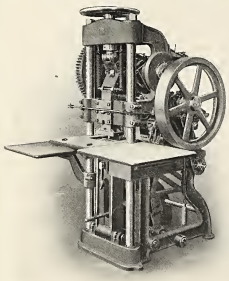


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THE CARVER & SWIFT
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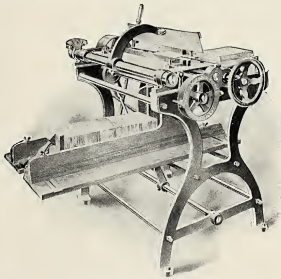
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JUST what you are looking for. Wipers for cleaning your presses, rollers, machinery, etc. Our special grade of PRINTERS' WIPING CLOTHS are put up especially for printers' use. They are carefully assorted, are clean, contain all large pieces and no objectionable matter. ¶ Put up in 100, 300 and 500 pound bales. Cost less than those you get from your local dealer. Write for prices, we know they will interest you.

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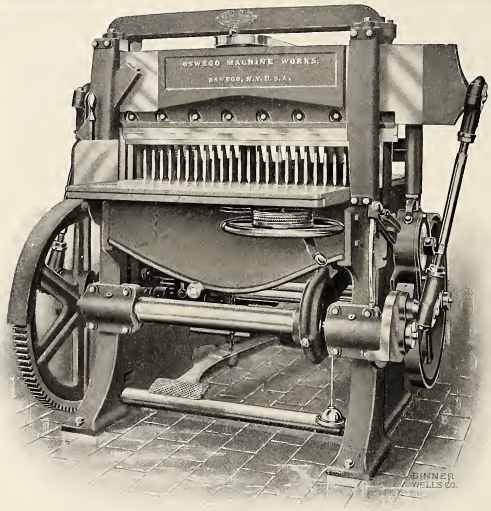
¶ All separate tops, bases, loose ends and other useless and expensive features eliminated.

¶ The Interchangeable Interior Filing Cabinets are illustrated and described in new catalog No. S-4305 Mailed free on request.

¶ Terms to the trade on application

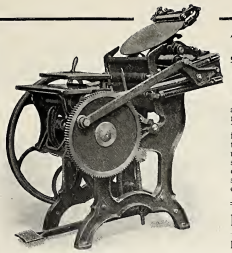
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Sixty sizes and styles of the BROWN & CARVER and OSWEGO CUTTING MACHINES are made	Bench Small Power Lever Hand-Clamp Automatic Clamp Automatic and Hand-Clamp combined with Foot Treadle	Each the best of its kind; each the best producible. All generally in stock for instant shipment.
We have the only factory producing Cutting Machines exclusively, and the only one making a complete line of Cutting Machines.	WRITE FOR NEW CATALOGUES 5 and 6	In which you will find some cutter with special features exactly adapted to your needs.

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EXPERIENCED pressmen say the Peerless is easiest to make ready and the strongest disc press made. The chase is instantly and securely fastened to the bed by an automatic chase-hook, is accurately fitted and can be inserted either side up. The grippers—of spring steel—can be instantly depressed or raised. All of the impression-screws are in sight and easy to get at. Fine and rapid presswork is impossible without using the screws. The convenience and effectiveness of the Peerless impression-screws are unequaled. The Peerless impression is a "dead dwell." The stalwart supporting side-arms and the powerful compound toggle movement deliver the full force of the impression not only on the outer edges, but directly on the center of the platen, making the Peerless strongest where other presses are weakest. This advantage reduces make-ready to a minimum and lengthens the life of the machine. Many Peerless Presses are used for embossing and similar heavy work that no other disc press can withstand. For rapid control, accurate feed and quick wash-up, the Peerless fountain is superior; only four screws are used. Too many fountain-screws are useless and a waste, resulting in buckling and unreliability. We have built Peerless Presses over twenty-five years. Eight thousand Peerless machines in constant use. Send for 1905 Booklet.

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MEGILL'S DOUBLE-GRIP GAUGE



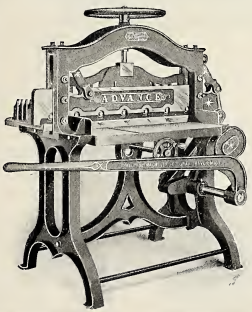
Lengthens life of tympan. Indorsed by leading printers. The best thing for printing heavy cards. Fine adjustments.

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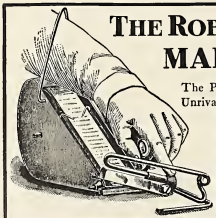
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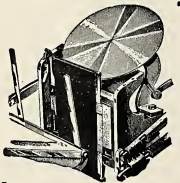
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REAL IMITATION TYPEWRITTEN LETTERS

***Produced by the* Adamson Attachment.**

Can be used on any job press, no washing up, prints through ribbon automatically kept moving and produces the real imprint of the typewriter ribbon mesh, making the most perfect imitation typewritten letter known. *We also manufacture high-grade Typewriter Ribbons and Carbon Papers and Pencil Carbon Papers.* Write for particulars to

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ACME WIRE STAPLE BINDERS

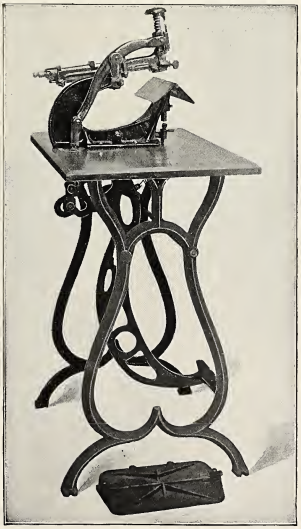
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Patented in Europe and the United States.

"The Best Automatic Wire-Stapling Devices on the market"

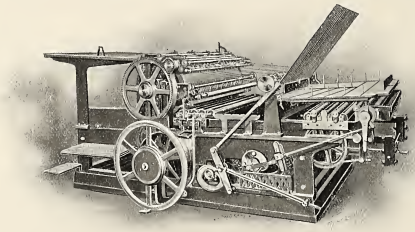
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MORE NEARLY MEET THE REQUIREMENTS OF A MODERN PRINT-SHOP THAN ANY OTHER MACHINES ON THE MARKET AT THE PRESENT TIME



THE above may seem a pretty broad statement, but it can be easily verified. Inquire of the people who have Whitlocks running alongside of other presses. The points on which The Whitlock will be found to excel are: (1) Readiness of make-ready; (2) ease of operation; (3) rigidity of impression; (4) excellence of distribution; (5) accuracy of register; (6) speed; (7) perfection of product. These points of superiority can all be readily ascertained. There certainly must be merit in The Whitlock or it would not be selling as it is to-day. Why not get in line?

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The Harris Automatic Press places in the power of the printer the means of getting results quickly on long runs of high-grade, low-grade and all grades of printing This insert printed in two colors at one feeding at the rate of 5,500 an hour. Note register of colors

The Harris Automatic Press Company, *Niles, Ohio*

NEW YORK
CHICAGO

The Country Faith

Here in the country's heart
Where the grass is green,
Life is the same sweet life
As it e'er hath been.

Trust in God still lives,
And the bell at morn
Floats with a thought of God
O'er the rising corn.

God comes down in the rain
And the crop grows tall—
This is the country faith,
And the best of all!

—Norman Gale

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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXVI. No. 2. NOVEMBER, 1905 TERMS { $3.00 per year, in advance. / Foreign, $3.85 per year.

INDEXED

FRONT-ROOM ETHICS — AS APPLIED TO THE COMPOSING-ROOM.

BY H. A. WATERHOUSE.



ITH a swing around the border to New Orleans circle, from the Canadian and from New York city to Seattle, the writer found but one printing place — that one in Butte, Montana—where the front room and the composing-room dwelt in unity the one with the other; the same basic principle underlying their differences in every instance.

"Look at that proof!" was the indignant exclamation of a front-room man in St. Louis, who slammed the offending proof down upon his desk. "The customer expressly stated that he wanted a neat, handsome job, and here is a thing that looks like it had been fired out of a cannon."

The job in question was the business card of a kindling-wood manufacturer; the copy typewritten and the job-ticket accompanying it an elaborately printed affair with spaces for information covering every point necessary to the mechanical department's intelligent understanding of the character of work wanted. But the only points filled in on the ticket were:

1. The number of the job-ticket.
2. The name of customer.
3. Kind of job (business card).
4. When proof was wanted.

His first glance at the ticket told the foreman that its information was as usual painfully inadequate.

It failed to state whether the job was to be printed in one color or two; on white or colored, rough or smooth stock. It said nothing about any special arrangement and style of type desired, or whether these matters were left to the printer's judgment, and, finally, it did not give the size wanted.

A call at the house telephone brought the satisfying information that the front-room man who had charge of the job was not in at the moment. The proof was wanted in an hour. The dilemma had two horns — the work might be put aside until the foreman could get definite information (with the certainty of failure to have the proof ready when the customer called for it); or the foreman might assume that this was an ordinary job, to be printed on white board, in black ink, ordinary size, and go ahead with it.

In his callow days, this foreman had adopted a hard and fast rule to take nothing for granted; to work only upon plainly laid down specifications, and to return both ticket and copy to the front room when one or both were in the least wanting in perspicacity. Being a lover of peace, after a short period of strenuosity he concluded that while the rule was a good one its application would be better honored in the breach than in the observance. So he went ahead.

The business of manufacturing kindling wood in itself not calling for any ultra refinement or appealing to esthetic sensibilities, he concluded that to be in keeping with its character the card should be bold and plain, and to that end instructed the compositor to make it a full card, set in Blanchard series, not too large.

The result was a correctly spaced, well-balanced, fairly heavy business card, such as could be read at a passing glance. But the front-room man, in a half hour's talk with the customer over various books of samples, had convinced himself and the customer that what was wanted was an address card, set in six-point Blair, with the business and location below the center. This fact had become so thoroughly crystallized in his own mind that it seemed superfluous to put it into words on the ticket or the copy, and it was absolutely cer-

tain (again in his mind) that the foreman who could design and the compositor who could set that card in Blanchard were equally out of the pale of sensible humanity.

After a mutual expression of opinion as to the condition of each other's mentality, between the front-room man and the foreman, the job was reset — *at the proprietor's expense.*

Certainly an alarming percentage of the time paid for in the average composing-room is lost through the failure of the average front-room force to get a clear idea from the customer as to what is wanted and to convey that idea in a practical manner to the foreman of the composing-room in such shape that he can again convey it, with as little labor as possible, to the compositor. Oral information in a composing-room is of no value. Copy and job-tickets properly prepared means, among other things, a direct saving in the average office by enabling the foreman to give his mind and time to mechanical matters which demand his attention, instead of exhausting his energy in numberless visits to the front room in search of data which should come to him, and with the half information so gathered in rewriting badly prepared copy and drawing up working designs of the various pieces of jobwork. The conscientious supervision of the mechanical end of the average city jobroom is not a work of supererogation. Eternal vigilance is the price of correct work. To keep all the men at work all the time upon work suited to their various capacities; to see that the cases are kept full of type; that the type is in good condition; that the forms are all right when they go to the pressroom (not after the press proof is taken); that they are properly locked for presses suited to their character; that live jobs are carefully stored and labeled; that cuts are in their places and at hand when wanted; that proofs are properly pulled and sent out; to see that all the minutiæ of the mechanical end are kept in thorough trim takes time and energy which can not be profitably encroached upon by any work outside of the composing-room.

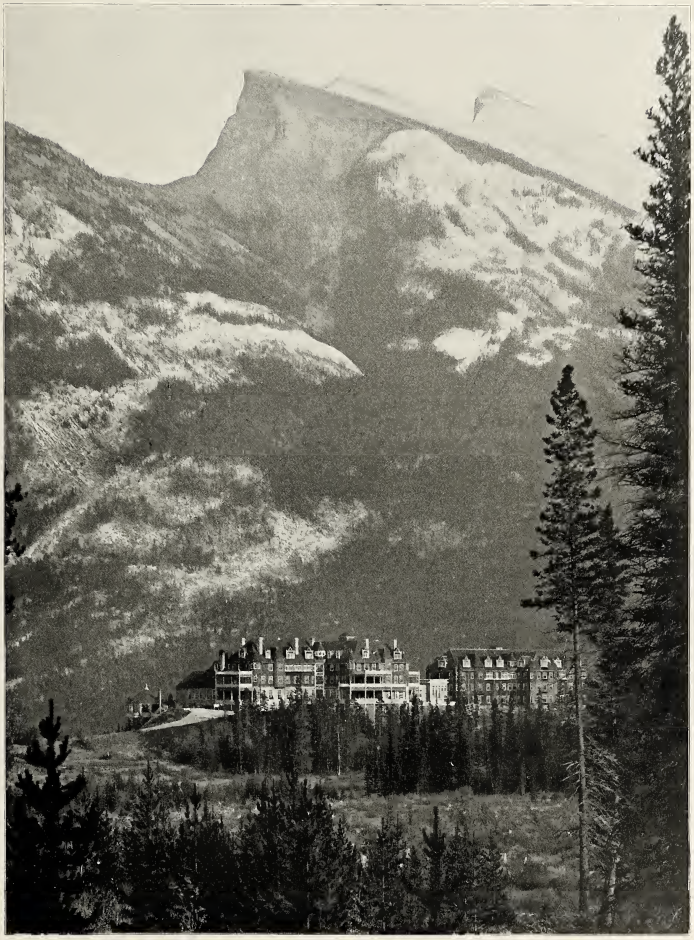
That the composing-room is a sink hole for the profits of the other branches of the printing business is an axiom of old-time proprietors, which the present-day printer is satisfied has an element of truth only where the business is misconducted. While acres of paper have been covered formulating plans to so systematize work in composing-rooms that the various leaks shall be stopped, the fact that the faucet of the profit barrel is opened by a failure to properly prepare the working plans before copy leaves the front room is clear in the minds of but few proprietors.

One of the most methodical of present-day printers — a man whose accountants keep records of the time spent in make-ready, alterations and output of each job on each of his twenty presses; who follows every ounce of ink and pound of paper from invoice to customer's bill — and who never hesitates to spend money for labor-saving facilities — a man exceptionally liberal and broad-minded, with a clear grasp upon most of the details of the income and outgo of his plant — voiced the popular ignorance upon this point the other day with the assertion that the quantity wanted and the form number of any one of a certain set of three hundred forms were all the data which his working foreman should require from the front room as an order for that particular job. In view of the fact that the three hundred forms were of various sizes and shapes, printed in multi-colored inks, upon stocks of different colors, weights and textures, a sample of each job with each order was a *sine qua non.* The truism had never entered his mind that the front-room's accountants should be able to keep and classify these samples and attach them to the order slip far more expeditiously and economically than it could be done in the workrooms, where every man was a mechanic with an allotted task for each moment of time.

This matter of preparing copy, however, is one which requires discretion more than any other quality. The letter-head or business-card copy over which the conscientious front-room man has burned the midnight oil, and which goes into the composing-room with every line tagged with the name of the type in which it is to blossom, will never put money into the boss's purse. These are the abortions at whose delivery the compositor assists joyfully. He takes delight in carrying out such instructions with scrupulous fidelity. He has been known to spend half a day filling a couple of galleys with a note circular in fourteen-point antique caps. and lower-case, with headings and underscored words in text caps., because the front-room man, with the aid of a typefoundry specimen book, had decided that that combination would be the thing.

Either a statement that the entire matter is left to the foreman's judgment, or accurate information as to the size, quality and color of the stock, color of the ink, and any specific instructions which the customer may have given with regard to type-faces, with a general idea of the job wanted — showy or plain, highly elaborated or set rapidly in simple style — should be outlined on every job-ticket before it leaves the front room.

It is not well to hamper the workpeople with details as to how to do their work; but it is absolutely essential to economy that they shall know what is wanted before beginning that work.



BANFF SPRINGS, N. W. T.

Photo by William Notman & Son, Montreal, Canada.

Written for The Inland Printer.

PRINTING-INKS FOR TWO-COLOR ROTARY PRESSES.

BY AN INKMAKER.



THERE is an insistent demand for a suitable printing-ink for two-color work executed at one impression on rotary presses. Needless to say, the preparation of these inks, like all other printing-inks for that matter, requires the exercise of great care, while being guided by a knowledge of the subsequent work they are called upon to perform.

While the inkmaker in the execution of the ordinary duties his vocation demands, one of which is the matching of colors, can strike the right combination of dry colors, oils, varnishes and dryers, after a more or less protracted period of experimentation, so that the correct color, shade and tone are produced, there are other matters of equal importance to be considered, having in view the subsequent working properties of the ink on the printing-press.

The correct combination of the various ingredients in an ink to produce certain definite results is, however, at times not the easiest thing in the world to accomplish. Notwithstanding the well-defined instinct and practical training of the expert color-mixer and inkmaker, whose ability may have been put to the test successfully on many previous occasions, unforeseen conditions arise and the end for which he labors is missed, with the result that he must again commence and go through practically every detail of the work.

Having secured the desired tinctorial effect, the question of body consistency and percentage of tack or pull must now be satisfactorily disposed of. The method of determining whether the desired color, shade and other effects have been obtained is arrived at by resorting to a preliminary or pat-out test. This is done by comparing a finger impression of the ink just made with the same sample sheet on which the imprint to be matched appears, the paper in each case being of the same quality. While this simple method would not be accepted by the printer, a regular press impression being his guide in the test of a new ink, another objection may be made against it, as it is well known that a pat-out, whether for overtone or undertone, or general effect, produces an entirely different result to that obtained by means of a press impression using the same ink. Nevertheless, making allowance for this difference, the expert inkmaker can obtain a pretty good line on the work he is doing by this test. In large printing-ink plants, a proving-press, perhaps several, are on hand, but then again they may not be on hand, and what is still more improbable, the presence of a color printing-press. In any event, the inkmaker is left to his own resources to work the problem out as best he can.

Printing-ink for two-color work, to produce best results with the use of enameled paper, should be extremely soft, while possessing the smallest percentage of tack or pull. Its consistency, with regard to body, should not be as stiff as plate ink, or as soft as typographical ink, but while presenting a firm surface, should be of a character that if a small bulk portion be thrown on a piece of paper, it will stand up and not spread out like a thin ink. To cope successfully with a problem of this nature, the inkmaker must combine in himself artistic conceptions of a high order, with regard to color combination and tinctorial effect, together with a practical technical knowledge of the ways and means with regard to mixing, blending and grinding.

You, of course, very well know that process in obtaining faultless impressions, conceding the ink is all right, lies entirely with the printer. It can not be denied that many times when an ink is knocked and blamed for faulty presswork, the origin of the trouble lies with the printer himself in his mismanagement in some respect of his press.

No arbitrary set of rules can govern either the manufacture of any grade of printing-ink or the manner in which the printing operations with the same ink can be conducted. Changing conditions naturally call for modifications and at times radical changes in ingredients, as well as in the mechanical operations essential in working out a formula. For illustration: The inkmaker commences with a standard formula, which he has previously worked out satisfactorily, but as he proceeds with the one in question there are indications that something is wrong and the pat-out test convinces him of this a little later. It may be that one or more of the colors in the combination lacks hue or depth, or the trouble may lie in the character of the medium or dryer. The properties of colors, although supposedly the same, vary with different makers, while two batches of color made by the same manufacturer, presumably under similar conditions, will not infrequently vary. This applies more especially to chrome yellows, brunswick greens and many other pigments; in some cases, however, such as vermilion and antimony orange, where the chemical composition is a definite one, the hues vary to a very trifling extent, if at all.

Before commencing the manufacture of a special ink, it is well to test the dry colors. An English color chemist has this to say on the subject: "The method of assaying the hue of a pigment by comparison with a standard sample is simple, but experience and a good eye for color

are essential requisites. Some persons can detect very small differences in the hues of pigments, while others are deficient in this respect, and consequently do not make good assayers of hue. The color sense can be improved by cultivation."

A sheet of black paper for pale colors, or of white paper for dark colors, is placed in front of a window and in diffused light, this being the best for assaying hue. The paper must have a dead surface, as a bright one interferes with the observations too much. A small heap of the standard color is placed on the paper by means of a palette knife, and beside it a similar heap of the color suspected as not being genuine; then, by a gentle but steady downward pressure with the knife, the surfaces of the two heaps are flattened in such a way that a distinct line separates the two colors; if the knife is moved laterally, the two heaps of colors are partially amalgamated, and a perfect comparison thereby precluded. The observer now carefully compares the two heaps of color; this should be done in several ways, either by looking down on them, or by holding the paper on a level with the eyes and looking sideways at the colors. By this means and with a little experience, the differences in hue of the colors can be readily observed.

There are two points in connection with the hue of a color which can then be compared with the standard color: first, depth; second, tone. The two samples being compared may be equal in depth of hue or color and yet different in tone. For instance, in two deep reds the standard sample may have a bluish tone, while the sample compared with it may have a redder tone. Again, two samples of chrome yellow when compared carefully in this way may show differences of tone; one may be a greenish yellow, while the other may have an orange tone. These differences in tone are of quite as much importance as differences of depth of hue, as occasionally they will have an influence on the use of a pigment; thus, an orange-toned chrome yellow does not mix with prussian blue to make green as well as a greenish-toned chrome yellow does.



BUMPER CROPS IN MANITOBA.
Photo by William Notman & Son, Montreal, Canada.

Each variety of color or pigment has its distinctive properties and is subject to further developments when in combination with the oil or varnish medium and other colors which go to make up the formula, while the mixing, blending and grinding have a tendency to still further widen the distinction. These conditions may be known beforehand and this is done by grain-dot formulas and frequent comparison tests. Or, when mixing, a little of this or the other color or toning agent, as the case may be, is added, careful note being taken of the quantities added so that when the right admixture has been reached it can be readily dupli-

cated afterward. Having succeeded in obtaining the desired results on a small scale, a regular batch formula is then in order. But even with this carefully carried out preparatory test, it will be found sometimes that the batch when on the mill, although having the same proportions of the various ingredients, as in the case of the grain formula, the bulk substance appears too stiff or too soft; this means the addition of more reducing varnish in the first place, while in the latter



"NOW I LAY ME."
Courtesy Clayton E. Wheeler, Sidney, Iowa.

exactly an opposite course must be pursued, but seeing that the oil or varnish which appears to be in excess can not be lessened, the same effect is produced by adding color, or cheapener, in the form of white hydrate of alumina or magnesia, if conditions warrant it, until the correct body consistency is obtained.

A person unfamiliar with the mysteries of printing-ink eccentricities might be led to observe that in a well-regulated ink plant, especially one which manufactures its own colors, it should not be within the realms of possibility that an unsuitable color or medicine could be used in the make-up of a particular formula, so that the trouble arising from the use of a faulty ink might be obviated. But this line of reasoning, while logical in other lines, can not be depended on in printing-ink making, and difficult propositions as they arise must be confronted by the application of impromptu rules dictated by mature judgment, the evolution of years of practical experience.

In the manufacture of letterpress colored and black inks there is a wide difference, just as there is between the methods of the ordinary black letterpress printer and the color-printer. In color-printing from type, as well as from plate-work, a clean-cut transfer to the paper is at times lacking, owing perhaps to what appears to be the color separating from the varnish or sticking to the roller or type. This may be traced to defective oil or coloring material, or perhaps to imperfect grinding. But this latter rarely occurs nowadays, as the inkmaker, whatever other mistakes may happen, knows very well that if five or six distinct grindings are not enough to produce a soft, silken-like feeling in the ink, he must grind still further until the sense of touch is satisfied in this respect. A defect in any of the principal properties which an ink is expected to develop should also be observed before the ink is canned and placed on the market.

A vermilion ink in typework, owing to the sulphur which is one of the ingredients of its composition coming in contact with the lead type, will produce an effect unexpected and objectionable. Here the inkmaker's art steps in, enabling him to produce a vermilion ink proof against the drawback referred to, although if the type and rolling-table be of wood or brass, the resultant impressions will be satisfactory.

For instance: For the composition of a good magenta and light-green ink for two-color work, a combination of persian red, concentrated red, scarlet lake, with the addition of a small percentage of purple, will fill requirements with regard to dry colors for the magenta ink, together with medium linseed oil with regard to body and a dryer of known strength.

A good light green, such as will meet the demand in this case, can be made of emerald green with suitable varnish, oil and dryer. A cheaper ink can be made composed of milori green, lemon yellow, hydrate of alumina, dammar varnish and thin linseed oil.

The number of green pigments available for printing-ink are few, but the variety of shades is great, from the most intense, vivid and brilliant green of the emerald to deep green. These greens are generally compounds of prussian blue and chrome yellow, and as a rule inks made therefrom are fairly good in working properties, and give very little trouble to the color-printer.

I HAVE taken your magazine but six months and would not now do without it, for I find it a great instructor.—*B. R. Bock, Decatur, Indiana.*

Written for The Inland Printer.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XXV.— THE SYNTAX OF VERBS.

SOME time ago a question was sent to the New York *Sun*, the answering of which was intrusted to a proofreader, because the proofreader was presumed to be the one best qualified in grammar. The question concerned the saying, "I asked if he was home," and the answer was that, because "if" is used with the subjunctive, "I asked if he were home" should be said. This answer was almost as ingenious as the information by the schoolboy that "under the Salic law no descendant of a woman could occupy the French throne." All that was wrong with it was that it was all wrong.

The point involved is worth a separate paragraph and a repetition. While "if" is used with subjunctives, as are also certain other conjunctions, it does not follow that it always requires the subjunctive. In a mere matter of doubt as to a present fact the indicative is right.

In the same paper with our question, written without the advice of that proofreader, was something about the seizure of a vessel, and it was said that "if the vessel *was* in legitimate service the Government would have to give her up." This is better grammar than the sample written as grammar. Here is a good caution from one of the latest and best text-books, "A Modern English Grammar," by H. G. Buehler: "The indicative is often used in sentences that express what is uncertain or contrary to fact; but in such cases the uncertainty or untruth is expressed by some other word; as, 'Perhaps it will rain,' 'He is not here.' The subjunctive, on the other hand, often expresses uncertainty or untruth, by its own form, without the help of other words; as, 'Were he here, he would go with us.'" Another book not ten years old, "English Grammar," by Robert C. and Thomas Metcalf, says: "The subjunctive mode is used to denote a contingency; as, 'If he ask a pardon, it will be granted.' [But such sentences are more and more put in the indicative, "If he asks," etc.] To express a wish; as, 'Would we were at our journey's end.' To express an unreal condition; as, 'Had the leader been present, we should not have been defeated.'"

Any one who will learn what the subjunctive mood is, and who cares to use it accordingly, should not find any great difficulty in doing so. But worse things might be done than misusing or neglecting subjunctives.

Confusion of tense forms is not uncommon, and will probably always be as frequent as it now is and always has been. Perhaps the best that can be done by proofreaders generally is to leave the verbs as written, except in plain cases of accident. William Chauncey Fowler gives the following list of improprieties, as he calls them (some are not so bad as others):

"The past improperly used for the present tense. The present imperfect improperly used for the past. The past improperly used for the past perfect. The future improperly used for the future perfect. The present perfect improperly used for the present. The past improperly used for the present perfect. The infinitive present perfect is incorrectly used for the present."

The first in the list is the one least known as improper, and many expressions are correct with the past tense used for something actually present, though there should be some circumstance properly connecting with past time, even if only by a sort of fiction. Fowler gives two examples



NIAGARA.

as false syntax which could both be strongly disputed, though it would be very hard for any one to prove that it would not be right to substitute the present tense in them. They are:

"He announced to the world that air was elastic."

"A cursory perusal would not enable you to discover that this was a poem."

Of course air is as well as was elastic, and the poem is a poem at the time of speaking, and the use of *is* instead of *was* would never be disputed; but if an author wrote the two sentences as quoted, the proofreader should not change them.

For plain past occurrence the plain past tense should be used. These sentences are wrong:

I have seen the coronation last summer.

I have seen the King last summer.

He has been there two years ago.

They should be "I saw" and "he was there."

"They arrived before we reached the city"



BRIDAL VEIL FALLS.

should be, "They had arrived," etc., as the arrival is thought of as having been completed in a time completely passed; but many similar expressions would be right without the added word. "The workmen will finish the business at midsummer" is said to be improper for "will have finished." Whether it is improper or not depends on the sense; change in the wording would change the meaning, and often no one but the writer could know which is the intended meaning. In such a case of course the writer must decide for himself. And so it is generally in these matters of tenses. While all the noted improprieties do occur, and often so that a critical reader may be sure that what is written is erroneous, yet the bare statement of impropriety coupled so absolutely with such examples may easily prove misleading without great caution.

Alfred Ayres says: "The errors made in the use of the tenses are manifold. The one most frequently made by persons of culture — the one that everybody makes would perhaps be nearer the fact — is that of using the imperfect instead of the perfect tense." But Ayres's examples do not enforce the truth of what he says, and largely because he says too much. If everybody says a thing in a certain way, that comes pretty near to making that way the right way. Ayres says that "I never saw it played but once" should be "I never have seen," etc.; and that "He was the largest man I ever saw" should be "ever have seen." His correction in the grammar is a good one for those who wish to study things down to the limit of grammatical accuracy, but it is reasonably certain that many will not care to go so far.

Another error that Ayres notes as not being confined to the unschooled is the using of two verbs in a past tense when only one should be in that time. This is a frequent error, always has been, and probably always will be; and this being so, the error commonly passes unnoticed in criticism, and even might not be acknowledged by some critics as erroneous. Yet it is positive fact that "I intended to go" is better English than "I intended to have gone," and that all similar expressions are better in the first form than in the second.

Here are a few sentences showing such error quoted by Ayres from noted writers:

It had been my intention to have collected the remnants of Keats's compositions.— *Shelley.*

I intended to have insisted on this sympathy at greater length.— *Ruskin.*

He would have liked to have read it to Isola; it would have been pleasant to have heard his own voice giving due emphasis to the big words.— *Mrs. Linton.*

I should like very much to have seen him.— *Sydney Smith.*

Such examples could be found in very many excellent books, and so the use may not be open to extreme condemnation. Yet it is doubtful whether any good critic could be found who would not admit that it is more grammatical to say "to collect" instead of "to have collected," "to insist" instead of "to have insisted," "to read" and "to hear" instead of "to have read" and "to have heard," and "I should have liked very much to see him" instead of what Sydney Smith did say. Those who wish to say these things grammatically will not use the forms of the writers quoted, even if they were good writers.

Many mistakes are made that have not been noted in these articles, but those mentioned are the commonest, and sufficiently illustrative to prepare any student against any gross violation of syntactic propriety. *(To be continued.)*

GILBERT & RIVINGTON, of London, England, have recently issued the "Paternoster" in five hundred different languages, besides some dialects. The work comprises 160 pages, 25 by 17 centimeters, and sells for 10½s.



ARAPAHOE PEAKS, COLORADO

ON THE MOFFAT ROAD

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

Written for THE INLAND PRINTER.

SPECIALTY PRINTING.

BY GEORGE SHERMAN.

III.— PRINTING ON METALS.

AN out-door advertising sign must be made of materials that are impervious to moisture and that are not easily affected by climatic conditions. These qualities are necessary to secure permanency. Modern methods of printing on brass, tin, aluminum, zinc and steel have made the ideal out-door advertising sign an assured fact. Designs, trade-marks and advertisements, printed directly on the metal, have taken the place of paper labels for canned goods, tin pails, metallic and moisture-proof boxes, and a multitude of commercial packages.

To print an order of five million sardine boxes, or as many corned beef tins, requires a special equipment, to be sure. Unprepared tin presents a poor contact surface for printing by the direct process with electrotypes on an ordinary letterpress. It is only in occasional small jobs that printing by this method can be done successfully and with profit. Tin, brass and other hard and smoothly finished metals are usually printed by a combined process of lithography and transferring, which will be described later on. But there are a few metals, such as frosted aluminum, zinc and tinfoil, with embossed patterns, that present ideal printing surfaces. A perfect impression can be produced on these metals with type or electros, on both platen and cylinder presses.

Aluminum presents no difficulties whatever. It is as "printable" as cardboard. Most of the illustrated aluminum souvenirs sold in public booths, including trays, illustrated post cards, card cases, cigar and cigarette cases, etc., are either printed single on a platen press, or in large sheets on a cylinder. Half-tones will print especially clean and sharp on zinc and aluminum. The problem has resolved itself into a mere question of inks. Printing on metals requires an ink with considerable body and plenty of dryer. In fact, it is the drying qualities of ink that are necessary to the success of printing on metals. The inks must dry on the surface, as there is no absorbing power in finished metallic sheets. When these inks are purchased from the inkmaker, do not attempt to reduce them. Any kind of reducer will give a mottled appearance. If it is intended to make printing on metals permanent and impervious to moisture and atmospheric changes, it will be well to give the printed plate a thin coating of French varnish or gum guaiacum, dissolved in alcohol. Do not apply the varnish until the ink is thoroughly dry.

Printing on smooth tin and zinc plates may be done successfully by first applying a "grip coat" of lacquer to the metal. A lacquer, specially made for this purpose, is sold by all the leading ink houses.

The Randall Printing Company, of St. Paul, Minnesota, makes a specialty of printing on metals. This house has no special equipment, other than the ordinary pressroom facilities of a letterpress shop. Fig. 1 is a reproduced specimen of brass-plate printing, such as they turn out regularly. In a recent letter treating on this particular job, Hugh A. O'Donnell, Manager, writes:

"We use no special machinery or methods in printing brass plates, any other than to have the brass polished and lacquered. The sample submitted was printed on a regular Colt's Armory Press, using etchings, instead of type. We do a great deal of this work for wholesale liquor houses, and it is chiefly used for out-door display and window advertising. I have talked with the pressman regarding the inks and was told that he did considerable mixing and experimenting; and finally got the ink houses to make for us what they call celluloid black, tint-plate white and half tint-plate red. The half tint-plate red is mixed with any good cover red. A half dozen drops of turpentine are sufficient for quick-drying qualities."



FIG. 1.

Printing on tinfoil at a tinfoil works is not unlike printing from the roll, as the foil comes from the machine on rolls and is fed into the printing-press in the same shape. Generally speaking, foil is printed on only two styles of presses. The platen press, used for this work, is of the old type, with a backward and forward movement to the bed, while the platen remains stationary. The foil is fed automatically from the

roll up through the back of the press. After the impression is made, the foil moves forward to an automatic cutter, which may be adjusted to cut any desired length. As the foil moves forward, it runs between two rolls that trim it to the right width. The other machine used for foil printing is a specially constructed cylinder press. In this press the foil passes from the back between the plate cylinder and a hard rubber roller, where it receives the impression. From there it runs over rollers to the front of the press to be cut to the required length by a rotary knife. As foil is not porous, it requires a specially prepared ink; one that will not smear and still contains enough dryer to prevent the sheets from sticking together. This is one of the greatest handicaps to printing on foil. Another is the fact that foil is very thin and flimsy and can not be handled the same as paper.



Fig. 2.

Tinfoil is made either plain or with embossed patterns. The embossed foil is to be preferred when the printing is done on single sheets fed by hand on a platen press. It can be handled with greater facility, it presents a better printing surface, and the sheets are less apt to stick together. Printing on plain foil never shows up well because of the sheen, and it is readable only when held at certain angles. Tinfoil should be cut to the required size by the manufacturer. It is almost impossible to cut tinfoil successfully on a paper-cutter in the regular way. The sheets will stick together and much loss of time and waste by tearing will result in separating the flimsy material. The printed foil is spread out on the drying racks and the sheets are gathered and jogged, one by one, when dry.

The John J. Crooke Company, Chicago, operates an extensive plant devoted exclusively to the manufacture of tinfoil wrappers for cream cheese, chewing gum, fancy soaps, fine cut tobacco, etc.

The manufacture of enameled steel signs is another outgrowth of letterpress printing. The extent of this business can be imagined when one observes the thousands of steel signs now used on any prominent street of a large city. This is the most durable sign for out-door advertising, but it must not be confounded with the more common tin signs one sees tacked to telegraph poles, fences, sheds, etc. The enameled steel sign is manufactured by a much slower process. The raw sheets of steel are first placed in a vat of pickling fluid for from thirty to forty hours, preparatory to applying the first coat of enamel, or the "grip coat" as the manufacturers term it. This enamel is applied with a brush by hand and the metallic sheets are then placed in an oven and baked at a temperature of from 1,500° to 2,000°. If the sign is to be made with white lettering on a blue background, the entire outside surface of the steel plate is supplied with two coats of white enamel, each put on and baked separately. A final coat of blue enamel is put over the two coats of white and the sheet now goes to the "brittle-room." The temperature of this room is about 150°, which is just enough heat to make the blue coating very brittle, but it does not affix it. A brass stencil, containing the design and lettering, is placed over the sheet of steel thus prepared. An operator goes over the stencil with a wire brush and the brittle blue coating is removed down to the harder white enamel, thus revealing the design and lettering in ivory white on a blue background. The sign is finished with a coating of transparent enamel and baked at a high degree of heat. The steel plates are finally curved into shape for use as corner or "drum" signs (Fig. 2), or embossed and pierced for electric-light bulbs, or finished flat, in accordance with the special requirements of the case.

Between making steel signs and printing tin, there is a wide difference. This tedious process of manufacture would be inadequate and too costly as a method of making the millions of tin signs that cover barns and out-buildings, telegraph poles and fences, along every highway and byway of the country. The James Pyle Company alone has tacked millions of tin Pearline signs, since it adopted telegraph-pole advertising some twenty years ago.

While tin signs are never printed directly from the plates, in completing large orders, the present methods are quite as rapid as the letterpress process. It is rather a combined process of lithography and transferring. The press is of special construction, with two cylinders. The inked impression is made on a continuous rubber blanket on one of the cylinders and this impression is transferred in turn, directly to the tin plate, from the other cylinder. The printed plate is finished with a coat of varnish.

There is another process which is also extensively used by the large tin-plate printers. A negative impression is made with special inks on prepared paper, and this sheet is affixed to a "grip coat" on the tin plate. The plates are placed in a furnace, the paper is burned away, and the finishing is done in the usual way.

(To be continued.)

Written for The Inland Printer.

LETTERING FOR PRINTERS.*

BY THOMAS WOOD STEVENS.

NO. V.— THE GOTHIC FORMS.



IN the course of its decline, the classic roman letter went through many forms, and took on characteristic styles in many lands. Some of these, such as the Irish and Anglo-Saxon, were of great beauty and interest, but departed so far from the letters with which we are familiar as to be virtually illegible to us. One form, however, attained a fairly definite shape, and was used with considerable regularity for centuries; this was the Uncial letter, also known as the Lombardic form.



Fig. 20.

As this letter spread northward, it began to be written in a condensed form, very heavy, with spiky terminals; the usual result in variations of German origin. This variant, called Black-letter, was strong and rich, but not legible except to the experienced eye. In missals and books for ecclesiastical use, it became convenient, since the contents of a page could not be taken in at a glance, to mark the initial letters strongly; also the letters beginning the separate verses; as a result the capitals became extremely heavy and complicated in design.

At the time of the invention of printing, Black-letter and the more open variants were in common use. Many of the earlier types were founded on these letters. Caxton took six different fonts of them to England. Jenson gave up the use of his beautiful roman for them, because they saved space; paper was expensive and press-work difficult. In Germany they survive in common use, not materially altered from the types cut by Peter Schoeffer, of Mainz, except in some loss of virility.



Fig. 21.

In the nomenclature used by printers and type-founders, these letters are called Old English, or Text. Historically they are called Gothics. As the historical name relates the letter correctly to its origin and to the use of the word Gothic in the arts, it will be used herein, since we are considering letters and not types. (In printing, a square sanserif roman, with equal elements, is called Gothic.)

* Copyright, 1905, by The Inland Printer Company.

A further distinction of nomenclature, which has been in use for some time, and has recently been formulated by Mr. Frank Chouteau Brown in his admirable work on the subject, will be used: the heavy forms, in which the black element overpowers the enclosed white, will be referred to as Black-letter; the lighter and more open forms as Round Gothic.

The Uncial letter (shifting through the "Half-Uncial") bridged the gap between the classic roman capitals and the modern lower-case roman.

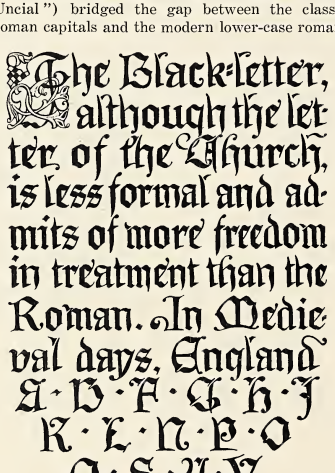


FIG. 22.

It was formed by the relaxation that came of writing capitals with a soft reed. While essentially a capital, it has, properly speaking, no lower-case, unless the careless form known as Half-Uncial will pass for one. The lower-case Gothic came out of the lower-case roman, rather than directly from the Uncial. Hence the use of the Uncial as an upper-case for the Gothic. Its smooth curve and open pattern made it especially suited to the purposes of an initial letter; it allowed abundant space for illumination.

The Gothic upper-case, on the other hand, grew up from the association of the Uncials with the Gothic lower-case. The chief object of the form was to mark a place, to isolate a beginning. It grew heavy and complicated. Both its history and its design forbid that it be used alone. To state the matter again: Uncials (Lombard Gothic capitals) may be used solid, without lower-case; Uncials may be used as upper-case letters with Round Gothic or Black-letter lower-case; Round Gothic and Black-letter (Old English) capitals, must be used with lower-case — never as solid capitals. To the last statement an experienced designer may find an occasional exception; it does not apply to the simpler forms, in which the

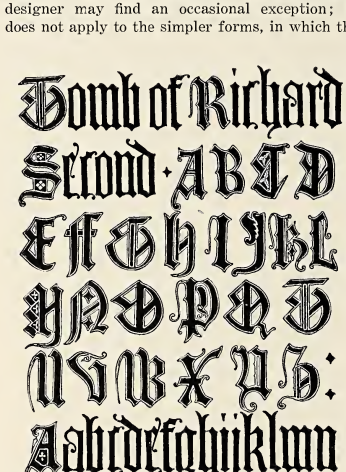


FIG. 23.

roman influence is strongly felt, such as the Troy and Chaucer types of William Morris.

EXECUTION OF THE GOTHIC FORMS.

Gothic letters afford a greater variety than other styles, chiefly because they were never fully developed. They offer a wider field for original design than the romans; yet in departing from the historic forms one is very likely to run out of the Gothics altogether. Some of the plainer styles of Round Gothic may be executed with ease — written, in fact — with a wide stub or quill pen; the accomplishment requires some practice, however.

Black-letter is an open field for the letterer,

because it is not practicable to reproduce its best effects with type. At its height, it is a rich, virile style, bound closely together, letter to letter, and legible to the trained eye only. Hence, in using it, one must be careful to employ it only in combinations that will be instantly recognized by the average reader — a limitation that sometimes seems to cramp the artistic instinct. In connection with appropriate romans, a line of Black-letter is perhaps the most elegant plan for obtaining that effect of doubtful artistry so dear to the commercial mind, "display."

Aside from this special purpose in the display line, the heavier Gothic forms are susceptible of comparatively rare practical uses. For most designers it is not advisable to cumber the brain with all the elements and ornaments of the Gothic upper-case. The Uncial form, on the other hand, is easily drawn and can frequently be used, as can also the plainer styles of Round Gothic. As a rule, they are best used in their old forms, for the distinct purpose of obtaining an old effect. Such modern variants as Gothic Italic (occasionally cut in order to complete a "family" of types) are as useless as they are historically without basis or excuse.

(To be continued.)

"PRINTING IS DEITY'S GRANDEST GIFT."

Prof. Thomas T. Watts, who lives most of the year on his property at Highlands, New Jersey, is one of America's men of genius. He is not only a painter with masterly power, but also an author and poet of peculiar ability. His learning in the realm of art and literature is deep, yet he has always been too modest to let the world know much of him. He consented to send a poem toast to the fourth annual dinner of the New York Master Printers' Association, and it appeared in print on the menu cards, but is worthy of more permanent and larger presentation, and so is given herewith:

The Poet, the Painter and Printer claim
An honored place in the Temple of Fame;
For they are the monarchs who rule the earth,
And govern by intellect, not by birth.

From Troubadour singing of Love and Youth,
To Bard of our clime seeking Light and Truth,
How grandly the Poet has led the age,
And taught us to live, through his glowing page.

The Painter we praise; for his subtile art
With beauty refines and gladdens the heart;
And Painting with Poetry consummate
The corner-stone of our civilized state.

But where, in the breadth of our boundless land,
To-day, would the Poet or Artist stand,
With Printing unknown? Who would sound their claim,
Or ring, to a listening world, their fame?

What marvelous power in type and ink,
To teach mighty nations to act and think!
What magical force in the printing-press,
The Evil to scourge and the Good to bless!

Rejoice, Master Printer, rejoice to-night;
Your art has brought liberty, peace and light;
For you are the levers the world to lift;
And Printing is Deity's grandest gift.

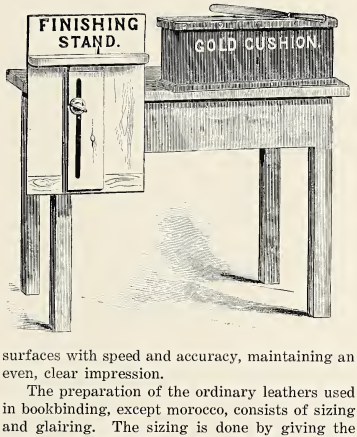
Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

BY A. HUGHMARK.

NO. VIII.— FINISHING.

AS soon as a book has been put in leather, be it blank or printed, it leaves the forwarder and goes to the finisher. His work includes all that remains to be done. It may only be rolling or lettering, or both, or it may demand the efforts of an artist, combined with the best skill of the workman. The average workman will never be available material for a finisher. To be successful in that branch requires at the least a knowledge of design, spelling and typography. It also demands accurate eyesight and a steady hand. Most of the hand-finished commercial bindings — blank and printed — are merely rolled, filleted and lettered. This, of course, requires only the ability to roll straight lines over either flat or curved



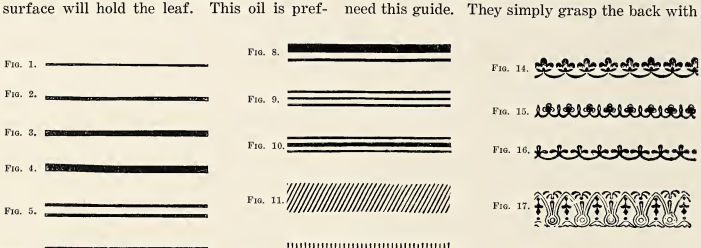
surfaces with speed and accuracy, maintaining an even, clear impression.

The preparation of the ordinary leathers used in bookbinding, except morocco, consists of sizing and glairing. The sizing is done by giving the work a coat of paste wash — of creamy consistency — following up with two coats of thin glair at proper intervals. Morocco should have the tooling blinded in first and the glair painted into the blinding with a camel's-hair brush. If the greater portion of a surface is to be tooled, it can be glaired all over. Gilding powder should never be used for finishing on these leathers. It is useful, however, on any material that glair would spoil: for lettering individual names on morocco, water-grained buffing, calf, satin, velvet, etc.

The size should never be thick or allowed to

be dirty. Egg albumen, which comes in crystallized form, can be had from any bookbinders' supply house.

When necessary to lay the gold on the leather, as for intricate tooling, where the pattern has been blinded in, a little cocoanut oil rubbed over the surface will hold the leaf. This oil is preferable to olive oil, because it does not stain the leather as much. If gold does not hold, it becomes necessary to patch, then benzin should be used. To patch a small piece, breathing over the spot to be mended will usually hold the new gold. Law



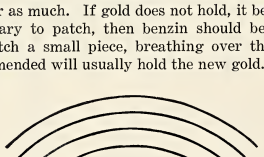


Fig. 19.

sheep should be washed with oxalic acid just strong enough to taste a trifle salty on the tip of the tongue. Calf and morocco are cleaned with water and vinegar mixed, or still better, with urine. Vellum can be sized with isinglass and then rubbed over with benzin as an adherent while laying on. For ordinary rolling or lettering the gold is picked up on the roll or type. In order to be certain about the exact place for each line on the back of the book it is best to make a small mark in the center of the back, where the roll or the type is to run across. Stand the book on the fore-edge with the head slightly elevated, then impress a thread across, running through each point mark. This will leave a slight mark that can be used as a guide while rolling. Experienced finishers do not need this guide. They simply grasp the back with thumb and index finger of the left hand, letting the thumbnail be the guide to put the roll against when beginning, then depending on the eye and the steady turn of the wrist of the right hand holding the roll or pallet for a straight line. In working the side, a pair of compasses, straightedge and folder are used, for position of borderlines, lettering or geometrical design.

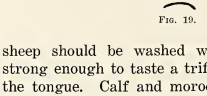


Fig. 20.

Imperfect tooling arises from different causes. If the impression is clear, but the gold not solid, it is probably because the tool was not hot enough, or that it lacked firmness of impression.

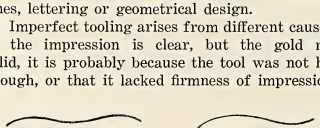


Fig. 21. Fig. 22.

If only one side of an impression fails to stick, it is usually because of an uneven pressure of the tool. If blurred, and the gold has a frosted look, it is either because the tool was too hot, or it was kept down too long, or the sizing was too recent. The proper heat of tools is something that has to be gauged by the operative, and that knowledge can only be gained by experience. Different leathers require different degrees of heat, and the same grades of leathers will vary according to stock and tanning. It is safe to assume, when

trying a piece, not to have it hot enough to hiss when put in contact with a wet finger. If too hot, use a wet pad on the shank of the tool until brought down to a slow sizzling. In using small dot tools or short horizontal fillets, the head of the book should be turned toward the finisher. The tool should also be slightly inclined in the same



Fig. 23. Fig. 24. Fig. 25. Fig. 26. Fig. 27.

direction, in order that the impression may be seen when the book is held the right way. Gauges, for curved lines, should be sighted from the inside of the curve and then put down evenly, or the points may cut the leather. If a round or irregular shaped tool is used, it is best to file a mark in

Fig. 28.



Fig. 29.



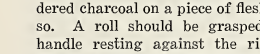
Fig. 30.



Fig. 31.



the side of it for a guide, so as to be able to strike it with accuracy. All tools should be clean and bright in order to do good work. A little powdered charcoal on a piece of flesher will keep them so. A roll should be grasped firmly with the handle resting against the right shoulder, the elbow against the side, the body and right shoulder acting as a press while following the movement of the roll. The pallet is grasped the same way, only that having a short handle, the wrist is made to turn while the arm and body should take the same position. A tool is held by placing the thumb on top of the handle and steadying it by the thumb of the left hand. When in position, bring the weight of the upper part of the body over the tool. The larger the tool, the more pressure necessary.



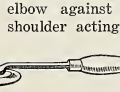


Fig. 32.

This pressure must be distributed equally to give a firm impression. A slight rocking may be permissible if it is kept from sliding and not rocked more in one direction than in the other. Gauges, dots and all small tools should not be impressed too hard, because that would sink them out of sight when the book is held the right way. For mitering, any roll can be made to do by placing a squared piece of paper at the terminal in the desired angle against the indicated line. One such can be slightly tipped down at each end and the roll started on one piece and stopped on the other. When running in right angles to this, the papers have to be taken up and changed to the same relative positions. A notched fillet roll (Fig. 32) is a very useful tool for starting a line away from an edge. The fillets (Figs. 1 to 10) can be used in a great number of combinations, both in gold and blind. Where a narrow fillet is run in gold alongside of a wider one in blind, this last should be painted in with varnish to make it more effective. Figs. 11 and 12 are edge rolls, but can also be used on bands of printed books.

Fig. 13 can be used on bands of either printed or blank books and can also be used as side roll on three-quarter and ends and bands. Figs. 14 to 16 are head and tail rolls more essentially. Figs. 17 and 18 are suited for the rolling of inside squares, being broad, yet not heavy in detail, so that it will be easy to maintain an even, clean impression. Figs. 19, 20, 21 and 22 represent a variety of gauges which can be used for stems and vines in floral or interlaced geometrical designs. A small, specially made midget roll or penny wheel can be used instead of all these gauges, except the smallest ones. Figs. 23, 24 and 25 are simple flowers that can be wrought into a number of designs in connection with gauges, dots and fillets. Figs. 26 and 27 are useful as centers of backbone-panels, tooled in either gold or blind. Figs. 28, 29, 30 and 31 are made for burning only. This work requires coarser patterns cut deeper than for gilding, and is used on sheep and flesher in blank-book bindings. A tool gas heater, finishing stand, type (brass) and cabinets for same, a finishing press, type-pallet and a small bench stamping press completes an outfit that is sufficient to handle every kind of finishing. The rolls shown are merely a suggestion of the styles suitable for different parts of the work. For blanking and creasing, fillets are of more advantage, because these can be run backward and forward with sliding motions. By locking a fillet roll, this can be used in the same manner. The locking is accomplished with a wedge inserted so as to keep it from turning. The burning rolls can also be used for ink rolling on canvas binding.

(To be continued.)



AN OLD CANADIAN FIREPLACE.

Photo by William Notman & Son, Montreal, Canada.

THE INLAND PRINTER

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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H. G. TICHENOR, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
M. P. MCCOY, Phoenix place, Mount Pleasant, London, W. C., England.
WM. DAWSON & SONS, St. Dunstan's House, Fetter Lane, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

2–4

EDITORIAL NOTES.

THE boards of strategy of the typographical forces didn't allow the iron to remain in the fire the specified time before striking. It appeared to be at white heat in some spots, though.

WHEN the craft jingoists begin to hedge, we may safely take it as a sign of the beginning of the end of the "cruel war"; and when the fight-it-out advocates become busy proving alibis, so to speak, then will we know the end has come.

THAT the one pleasant feature may not be overlooked, we rise to remark that Chicago has had a strike on for (?) weeks and not a man has been slugged or a shot fired. The printers are better than record-breakers; they are record-makers.

THESE are the days when he who once upon a time "learned the boxes" furbishes up his printorial knowledge, seeks out the visiting "labor agent" and gets free transportation for pastures new, where he dickers with credulous union officials for more mazuma. "It's an ill wind," you know.

IT is said Andrew Carnegie will give $100,000 to be devoted to an investigation of the spelling reform movement and "the dissemination of approved literature connected with it." The Laird of Skibo evidently intends to worry the poor printer to death before he has an opportunity to become rich.

WHETHER you are wondering if you'll get your job back or cogitating on the possibility of securing enough men to fill your office, take what consolation you can from the fact that the "movement" is getting good positions on the first page, and your name may even appear among those mentioned.

WHILE the precisians are disputing as to what constitutes literature, Anthony Hope comes to the relief of the indifferentists and says: "He'll be blest if he knows." In the novelist's opinion it is a term chiefly used to enable people who want to abuse each other to say that such and such a work is "not literature."

AND you can't tell what's doing. "Readers of the newspapers will note with uneasy apprehension that the parties to the printers' strike have already gone into the 'statement' business, the literary bureaus of both sides working overtime already. This modern idea that an industrial

dispute is something like a musical comedy, whose fate is largely to be influenced by press agent work, is an interesting development of the late teamsters' strike. It bids fair to furnish profitable employment to unattached journalists, but its effectiveness must still be deemed doubtful.—*Chicago Chronicle.*"

IN presenting a new article to the craft, the medium through which it is presented is an important matter. A technical journal of good character and a recognized authority imparts some of those qualities to the advertisements which appear in its pages. In determining advertising value the character of the publication is a close second to the quality of its circulation.

AS the length of the work-day is reduced, there is bound to be a greater intensification of labor, and under an eight-hour régime there will be insistence that the working minutes be devoted strictly to work. The playful diversions that have hitherto lightened the day's toil will be relegated to the "eight hours for play" mentioned in the well-known labor jingle.

NATURALLY we feel proud of ourselves and think every page of THE INLAND PRINTER worthy perusal, for many have told us that. And not least among the interesting and useful pages are those containing the "want ads." Interesting because you can see what is on the bargain counter and the class of men who are wanted to fill positions or who are anxious to do so. Useful in that if one has some money to invest, he may find splendid opportunity; or, if a man be needed, he may be found here crying aloud for an opening to exploit his ideas; and of especial use to the ambitious young man, for here it may be is the call to new fields and a career that he has been yearning for. You can see a very respectable portion of the passing show in the "want ads."

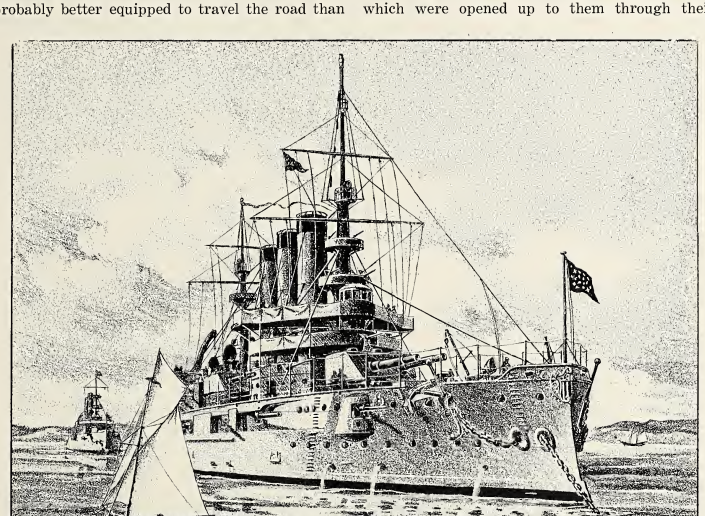
AFTER inviting apoplectic strokes by reason of the vigor of their denunciations of the Associated Press for its alleged anti-labor proclivities, many union printers are wondering how it came there were such fair reports of the opening engagements of the eight-hour struggle. Mr. Parry affects to believe the Typographical Union has cowed not a few editors and publishers, but that hardly explains the novelty of a union getting the best of it in the news columns; nor is it likely President Lynch refreshed the memory of the A. P.'s general manager, Mr. Stone, as to the character of the obligation he subscribed to when he joined the union ages ago. The reasonable explanation is that the printers are more fully alive than other unionists to the advantage of putting their best foot forward in the press, and also know how to do it.

'TIS said there is a daily newspaper which in a lifetime of over forty years has not printed an advertisement for a theater, a saloon or a tobacco firm, nor will the jobroom attachment do work for such concerns. Its columns know naught of dramatic criticisms or racing results, while prize fights are mentioned only to be condemned. It prints twelve to fourteen pages a day, except on Saturdays, when it sometimes expands to thirty-two pages. It has always paid big dividends and its name is the *Montreal Witness.* Here and there one comes across a daily paper with pronounced characteristics, but the *Witness* is alone in its high aims and the persistence with which it upholds them, though there are few who will not regard the tabooing of all dramatic criticism as an anachronism.

BOOK and job printers are not the only ones who "slip up" in making estimates on cost, and there is a sort of grim pleasure in noting a variation in the shape of a newspaper publisher who "went into the hole." He wasn't an American enfranchised publisher, though. In speaking of the amalgamation of two Scotch papers, Sir John Leng told his employees one of the sheets took advertising at such low rates that an increased patronage meant additional loss, and the business prospered to such an extent that the daily deficit became too great a burden for the men with the money. If Sir John had paraphrased the immortal Davy Crockett's maxim to suit the occasion, making it read, "Be sure you're high enough, then go ahead," he would have been counting ducats instead of making explanations.

AT the season when governors, mayors and all sorts and conditions of dignitaries are informing members of conventions representative of the graphic arts how much the world owes to the printing-press, etc., a correspondent of the *Typographical Journal* sounds the discordant note: "The printing business is a parasite business pure and simple. It is the 'business preservative of all business.' Certainly it is the most parasitical of any department in the domain of manufacture, and, with the possible exception of that of professional service and personal service (to a limited degree), it is the most parasitical of any department of industrial activity." A "parasite business" forsooth! Is this not treason? And from Philadelphia, too. 'Tis well for this bold iconoclast that the raw material for boiled oil is controlled by a grasping monopoly.

A PROBABLE result of the eight-hour disturbance will be an increase in the number of small offices. Many of the successful concerns of to-day had their origin in just such conditions, and contemporaneous journeymen are as ambitious, as capable and as enterprising as those of a previous generation, and if the way to success is more difficult than it was aforetime, the neophytes are probably better equipped to travel the road than



"Ross" drawing by Nicholas J. Quirk. Copyright, 1904, by Nicholas J. Quirk.

PEACE.

U. S. Battleship Kansas, First Rate. Launched at Camden, New Jersey, August 13, 1905.

were their predecessors. At least many of them think so, and that is the decisive thing. THE INLAND PRINTER has naught but well wishes for the audacious and ambitious ones, but hopes to be pardoned for warning them that business success is built upon profit. That is, there should be something over and above expenses — including fair wages for the proprietor — when a job is finished. To take a work at less than cost is the worst stroke of business possible for a beginner; it is even worse than being the royal good fellow the successful Mr. Rockefeller so roundly reprobates. One profitless job leads to another one, and a business without profit leads to ———. To the man at the frame or stone or proof desk, to own a printing-office may seem to be something akin to living off "pick-ups." A little reflection will convince that such is not the fact. The most successful employing printers have comparatively modest fortunes, which not infrequently have been fattened by activities in other lines of endeavor, which were opened up to them through their being employers. In a trade where competition is so general and keen as it is in letterpress printing profits can not be exorbitant. In such circumstances profits are like wages in that they are always near the subsistence point. Beginners will have their troubles — some of them undreamed of — for capacity to do good work and to manage economically are not guarantees of success. The wise ones among those venturing on the troubled sea of partnership will tarry long and lovingly over our recently established department, "Ascertaining Cost," by Mr. E. B. Stuart. Almost every paragraph will be a tip on how to steer clear of

the rocks, while in some of the books enumerated under the department heading may be found the chart to the harbor of success, if they be read early, often and understandingly by the embryo skipper.

COST OF PRINTING IN THE G. P. O.

IF those clamoring for an investigation — searching and honest — and all in Uncle Sam's printery get what they want, there'll surely be a thorough reading of proof at the Capital. Every error of commission or omission should be detected and marked. Those disappointed at the outcome of the Presidential investigation conducted by what is known as the "Keep Commission" will insist that "Congress insert the inquisitorial probe and send it right to the root of the disease." It has become a craft habit to look knowingly and wink the other eye when the Government Printing-office is mentioned, and it is just possible this has grown on us without our exactly knowing how or why, and if asked what such an attitude meant the knowing one would be hard put to give a rational explanation of his suggestive pantomime. The introduction of typesetting machines gave rise to much gossip — perhaps more than any other transaction in recent years — surcharged with insinuations and innuendoes, and yet the Keep Commission failed to uncover any "graft" to amount to anything. True, the wives of some few men in minor positions were found to have stock in a machine company, but the commission does not seem to have been impressed with the notion that these men were of vital importance in the conduct of affairs. Perhaps the inquiry was not as searching as it might have been, though there is little complaint on that score, but it is pleasing in this age of exposed corruption to know that the high officials in the Government Office — the responsible men who purchase millions of dollars' worth of supplies — were not found to be tainted with money lust. As the investigations of one kind and another proceed it will doubtless be disclosed that there are and have been men in the high office who have worked just as faithfully and untiringly for the Government as they possibly could for themselves or a private employer. And these men are active in the management of the concern. That they fail to obtain adequate results owing to many handicaps which they would not have to carry in a private establishment is not their fault, rather is it greatly to their credit that in the face of such obstacles and discouragements they weary not in well-doing. To the uninitiated, with the importunings of those desirous of securing a Government job always in their ears, it may seem strange to say that inability to hire the most desirable workers is one of the hindrances the management has to contend with. Congress fixes wages, and while the average is good, even high, the maximum limit is so low as to frequently preclude the employment of the most profitable men. It is recalled, by way of illustration, that a foreman anxious to get results in a certain line of work sought the services of an expert in whom he had much confidence. The expert was willing to make a change, until he discovered the highest wages the Government permitted was $8 a week less than he was receiving, and of course the deal was off. The upshot was the foreman had to select two men from the Civil Service Commission's rolls whose joint salary was $16 a week more than he could have secured the expert for and then did not get the service he desired. The Governmental rules regarding wages and methods of employment may be suitable when applied to departmental clerkships and the like, but they are often a burden in a productive department such as the printing-office is. There is no inclination to maintain that the Government Printing-office is without fault in its management, but it is urged that those in authority have much to contend with, and should at least be given credit for giving capable service in good faith until the contrary is proved.

W. B. P.

A CONFERENCE MUST COME. WHY NOT NOW?

JUST at present the system of settling disputes between employers and employees by means of conferences seems to be under a cloud, and more's the pity. Even Old Sol is eclipsed at times, only to shine all the brighter, and THE INLAND PRINTER, though saddened and disappointed, does not despair of the ultimate adoption of the mild, rational and business-like methods it has consistently advocated. It is optimist enough to believe that when the now lowering clouds disperse, those of the craft who opposed or scouted the efficacy of conferences or conciliations, yes, and even those who failed to exhaust every effort to bring about an effective conference, will admit the excellences of the system and acknowledge the inadequacy of force as a means of settling industrial controversies. This may not develop in the shape of exhortations by active belligerents for a closer relationship between the Union and Typothetæ; if not, it will be apparent in the efforts to fix the responsibility for the strife. In such cases an attempt to blame "the other fellow" is a half-way admission — unconscious it may be — of error. While the Typothetæ and Typographical Union are at each other's throats, and it is the fashion to magnify the faults of the "enemy" and minimize those of "our side," it might be well to remember that both organizations have work to do which can best be



MOUNT SIR DONALD — CANADIAN PACIFIC RAILWAY.

Photo by William Notman & Son, Montreal, Canada.

done jointly; that the present relation is unnatural and abnormal, and that it is not among the possibilities for either contestant to put the other in the graveyard. In the heat of the conflict many working printers may look upon the Typothetæ and similar organizations as unalloyed evils, and disagree with a prominent member of the Federation of Printing and Kindred Trades of Great Britain, when, in replying to criticisms of a resolution instructing the officials to seek a conference with the employers' association, he said: "The sooner the employers are better organized than they are to-day, the better it will be for the trade. My experience of joint decisions shows it is better for the trade to adopt that mode of settling differences. For some considerable time past I have thought there was a danger of the bad employers getting the control of their Federation. We have found that the people we have met were among the most broad-minded men in the trade. I am not sanguine that the interview will lead to a satisfactory result, but the sooner we have a declaration from the employers the sooner we shall be able to put our house in order." The sentiment expressed may not appeal so warmly to many as it might in times past and doubtless will in future, yet the remarks contain so much of truth and reason that they are worthy of wide circulation.

THE PRINTERS OF DENMARK.

AMERICAN printers asking for eight hours seven years after the institution of the nine-hour work-day has provoked the comment that the domestic compositors are rather swift, especially as their British confrères have allowed a generation to elapse since securing nine hours, and are now beginning to agitate a further reduction. Of course, what is done elsewhere has little to do with the practical question before us, but those who think the home product precipitate in such matters should know the Danish printer has him beat a mile. In the little kingdom made famous by the gloomy Hamlet, printers worked all sorts of hours previous to 1880. Then they were regulated to range between ten and twelve hours a day; ten years later ten and eleven hours became the custom, and in 1895 nine and one-half hours were insisted on, until 1898, when the nine-hour day went into effect; and now the journeymen are hopefully predicting eight hours next year. If Hamlet didn't have a "bug" it looks as though the Danish printers of yesterday and to-day have cultivated the shorter work-day germ to some purpose. But the bacillus which reduces the ratio of apprentices was even more active. In 1887 there were as many apprentices as Danish printers (100 per cent); in 1899 the proportion had fallen to 44.5, and in 1902 to 39.8. That's moving along at a rate which would make some of our most ardent union statesmen dizzy. The explanation for this is not that the Danish printer is more alert or his employer more susceptible to union argument than American proprietors, but rather that the journeymen had real evils — practices which were injurious to the entire craft — to contend with, and trade conditions not being so complex as with us, more readily lent themselves to desirable readjustment. The vastness of the industry and the complications arising therefrom are responsible for much of the misunderstanding that worries us.

THE PRINTER WITH A HOBBY.

THERE are printers wearing medals and things from various donors for divers reasons, but none probably with more pride than does Mr. William Alexander Coote, a London (England) compositor. King Edward has recently granted him permission to accept from the King of Spain and wear the insignia of the Royal and Most Distinguished Order of the Cross of Charles III. The honor is conferred in recognition of Mr. Coote's work in connection with the suppression of the white slave trade. Germany, Belgium and France have decorated the gentleman for similar reasons. The value of his services must have been as great as their purpose was meritorious to make so strong an appeal to the governments honoring him. Mr. Coote is spoken of as an old and respected member of the London Society (union), and one can readily imagine the saving of girls from lives of shame was a hobby with him in days agone, about which his shopmates "guyed" until they were satiated. Now they doubtless feel proud to tell all and sundry of their acquaintances of the man whom kings and emperors honor. It is a pleasure to note that recognition for nobility of deed is not confined to those in high places in this enlightened age. The Nobel prize for the promotion of international peace, about which we have heard so much, owing to the proposal to confer it on President Roosevelt, was a year or so ago awarded to Mr. Cremer, a prominent English workingman, who was also thought "queer" by his fellows in his younger days. Not to mention the joy these men must have found in doing good, the handsome and pleasing manner in which their work has been acknowledged shows there are worse things than riding a hobby. As a matter of fact, there is no better diversion to fill in and round out a life than a hobby which compels mental activity. The more humdrum and sluggish the daily life, the more need for a healthy, uplifting hobby, but see that it is headed in the right direction, and be sure it doesn't ride you.

WHY BOYS IGNORE THE TRADE SCHOOL.

IN his report to the recent convention of the United Typothetæ, President Ellis referred to the apprenticeship question, and in doing so directed attention to a significant fact. As the printing world knows, the energetic president hails from what was, before the rise of the literati of Indiana, known as "The Hub"— the center of light and learning. In Boston there is a trade school conducted on liberal lines and which has typographical classes under the auspices of some employing printers. This venture is rather in the nature of an experiment, and there has been advancement in the scope of the school's curriculum. Now, according to Mr. Ellis, a new difficulty presents itself, it being almost impossible "to secure boys of sufficient intelligence and education who are willing to learn a trade." At a recent conference with several of the masters of high schools in and around Boston, Mr. Ellis goes on to say, "it developed that practically no boys who reached the high schools were willing to give the time required to learn the printing or any other trade. The question is not alone then the limitation of apprentices by the trade unions, but where to find the proper materials to make intelligent printers for the future."

It has been stated in these pages that it was unlikely that the trade would ever again be blessed or cursed — from your viewpoint, of course — with the plethora of partly employed labor, which was one of the chief characteristics of the halcyon days of hand composition and open sublists in newspaper offices. Now in Boston — the fountain-head of modern American thought and aspiration — desirable young men refuse to become mechanics and artisans. At first blush this may surprise some, but is not the condition a natural outgrowth of the spirit of the times? The boy who has had the pluck to snatch a high-school education under adverse circumstances has ambition and a determination to achieve tucked away some place in his make-up, while he who has had such an education thrust upon him has an abundance of that peculiar type of pride which prevents him doing that — especially if it be work — which is not considered "good form" by his set. Why should either of these types be anxious to master a trade? There is an ocean of talk — especially in and around Boston — about the dignity of labor, meaning the mechanical and kindred trades, but actions speak louder than words, and there is great opposition to labor asserting its dignity in its own way. The sticklers for practical recognition of labor's dignity are told to get out of the ruck if they wish to be recognized, the implication being that there is something degraded about being a mere workman. This consideration of itself is sufficient to frighten off the youth who was so fortunately situated as to have a fairly



ADOPTING A FAMILY.

good education, with all its concomitants, handed him on a silver platter. It's not he to become one of the mass, and be looked upon as an interloper in desirable social circles, which would otherwise welcome him.

So much for the easy-going, comfort-loving, lackadaisical young man. The other — full of ambition — is anxious to spell success in caps., and in order to do that he must needs accumulate money, for homilies from the millionaires about the hollowness and lack of satisfaction in mere wealth-getting to the contrary, that is how the world measures success. What future has a trade to offer such a one? He looks around and concludes he has paid too high a price for his education to use it as bait for the reward which a trade offers. There was a time when there was a popular belief among middle-class people that a man who was the master of a good trade was to be envied. The first-class craftsman was shown a certain amount of deference by his working-class neighbors, and as he walked abroad in his Sunday clothes, the fond mother pointed him out to her young hopeful, and philosophized in this vein: "There's a lucky man who will never be out of work, for he has a good trade, which is better than a fortune. Don't you want to be a man like him, my dear?" The constant dropping of seed of this kind in due time bore fruit in the shape of a determination to learn a trade, and there were none to throw cold water on the ambition. All the boy's world, from the clergyman and physician, to the deficient, who did odd jobs, applauded the intention. No more is there this kind of exaltation of a trade in the air. The expert craftsman is no longer looked upon as having a sure thing if he's willing to work. Almost every family has one or more examples of the mutability of trades in these changeful and progressive days — men who one time made "good money" at a "fine trade" before some improvement demoralized the industry, and now are misfits, too old to start afresh or to divest themselves of the habits acquired by fifteen or twenty years' close application to their craft.

A trade is not "boosted" as it once was. The popular literature of the day is built around men who as youths went out into the great world and didn't bother their heads about the drudgery of mastering a trade. Mechanics and artisans are not the heroes of fiction that we find delineated in the newspapers and magazines, but rather the speculator and adventurer, and the political boss, who began as a ward worker. This is not surprising, as the quiet life does not lend itself to the purposes of the romancer. But the harm is in deriding that sort of life. It is said the President has declared the companionship of cowboys, miners and frontiersmen generally to be preferable to that of typical mechanics, with their limited views of the world and the intellectual narrowness born of living in a groove. This sort of thing must have a wonderful effect on the minds of "desirable" youths. If to be an artisan and remain an artisan is to be a failure, why should they start on the road?

There is no assurance either that a trade will "take care" of the devotee if he is reasonably careful and industrious; on the contrary, like as not it may fade away at the period of one's greatest proficiency, but when he has become so narrowed and fossilized as to preclude his taking care of himself in the open road. As for becoming an employer, in the nature of things, few can do that, for these are the days of big affairs and it requires considerable capital — more than the average individual can command — to start with a fair chance of success. It is to be doubted, though, if any great number of men have that particular aspiration, for they know many must work for wages if there are to be big factories and printeries. Here and there one may break away from the ranks, but a law more potent than that of any legislature decrees all can not be employers in this phase of industrial development.

It would be interesting to know how many men now curse the trade-worship of their younger days for having turned their faces toward a workshop or office. I do not mean those who missed their vocation or incompetents, who are to be pitied, but master craftsmen. The writer recalls a compositor who received between thirty-five and forty per cent over the scale and whose yearly tax bill hovered round $400 (not so much of a failure, you see) bitterly bemoaning the fact that he had been smitten with the learn-a-trade bug some thirty years ago. He migrated to a large city and while waiting for an opening became a newsboy, at which he made money; that is, comparatively speaking. He reasons now that had he remained a "newsy" he would have developed into a successful merchant, with all the appurtenances. This man has plenty of brains of a good quality and is esteemed an honor to the craft, but in the atmosphere which prevails in this year of grace, he would not have become a printer.

A trade no longer appeals to what Mr. Ellis calls "proper material" because the rewards are inadequate and the means of livelihood none too secure, to say nothing of the disposition in our complex society to belittle the mechanic and artisan and consign him to a social stratum several removes down the scale. These are serious factors and can not be explained away nor glozed over by those who want bright, ambitious boys to become mechanics, and the removal of the obsta-

cles will be slow work, with the end in the remote future. So, if the standard of workmanship is to be improved, it is obvious the one way is to take the material at hand and afford it the opportunity to develop — make the most of itself. The really ambitious youth, worldly enough to know what is regarded as success, will not willingly pursue a trade, for he is also wide-awake enough to know his goal can not be reached by that route.

President Ellis has added to the proof that is piling up to show the most profitable use of technical education is to apply it to uplifting of those who have elected to follow the trade as a life work. There is the field where the craft educationist can bestow benefits on all — the individual, the trade and society. The technical school as a recruiting agency will not attract a superior class of youths, and it can not of itself make competent workmen of those who do flock to its banner.

W. B. P.

BLANK-BOOK PRINTING.

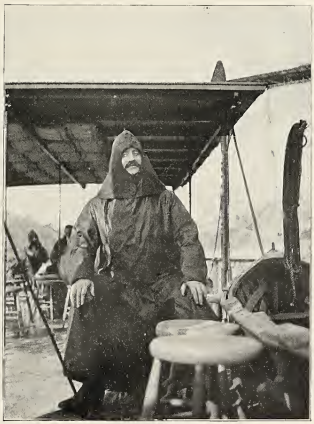
ONE thing at least there is in favor of the multiplicity of special forms for bookkeeping and billing and filing, by which there has come about in smaller and larger offices a supplanting of the simple old form of double-entry bookkeeping and the customary mailing of invoices, followed on the succeeding month by the statement. And this it is: All these new and variant forms of journal and ledger and sales and shipping and filing sheets require special forms of ruling and printing, and frequently of binding. These may be roughly divided into those which are standard and hence stock forms, and those which are special and must be prepared for each order. Now, this matter has become specialized to so great an extent that the ordinary printer can not handle at a profit the sheets called for by the system which is favored by the expert who is revising the books of his neighbor, the manufacturer, or possibly even the slight changes from preceding styles which his other neighbor, the professional man, will deem advisable.

But if he will ally himself with some one of the several leading makers of specialized or systematized books and stationery, he may easily and permanently secure a large share of this class of work in his home town, and thus at no expense and little risk or responsibility receive pleasing profit without investment of capital. The printer is in better position to handle this class of trade than the stationer or jobber, and his is all the profit when a form with additional ruling or printing is wanted to complement the standard forms of the house whose products he is handling.

And of course the attractiveness of a proposition such as this is heightened by consideration of the fact that there has not yet come about what may be termed a standardization of prices for the production of these sheets, and there is not the insidious temptation, noticed by keen observers in other lines of printing, to shade the price five or ten per cent. Nor is there as yet much competition from the small or unscrupulous printer whose sole apparent object is to secure every order that approaches him, or at least to prevent any one else from obtaining it, the question of ultimate profit for him being a question quite aside.

All this work is special work, a fact generally quite well realized by the customer, who hence is willing to pay well for it and who may thus be made to yield satisfactory profit in ways and upon work that were otherwise lost to his erstwhile printer. For the tendency of the day is to the specialization of sheets for record and for filing, and for transient purpose as well, and these will to large measure replace familiar books and papers. The task of producing these familiar matters and the profit upon such production will then be largely lost to the general printer and ruler, and to recoup this loss he must avail himself of such other opportunities as are at hand or can be created. And this would seem one of the best of these opportunities, near at hand and capable of almost indefinite expansion. As with all else, the cream of the business will here be secured by the man who is first in the field fully equipped for the proper handling of all orders of this nature that may come to him sought or unsought.

R. C. M.



WEATHERPROOFING.










NIAGARA FROM MANY POINTS OF VIEW — GRAND TRUNK RAILWAY SYSTEM.

Written for THE INLAND PRINTER.

THE FIGHT.

BY STRICKLAND W. GILLILAND.

A scraplet is on 'twixt the printers and the persons who pay them their wage;
There's mule in the printer-man's make-up that arouseth the bosser-man's rage;
There's mule in the bosser-man's make-up that bestirreth the printer-man's ire,
So neither will make the concessions that the others see fit to require.
Eight hours per diem they're asking, with the pay for another or so;
Closed shop they're insisting on also, and declaring non-unions must go.
The bosses arise in their anger and they make the most terrible snoots—
Each side to the squabble's declaring "We will lick them clear out of their boots."

Nobody don't hate nobody;
Nobody don't want no fight;
Nobody don't want no nothin'
If nothin' they want hain't right.
But it seems (to a rank outsider
Perched, Zaccheus-like, in a tree)
That somebody's wrong as thunder,
And nobody'll say "It's me."

Some bosses have turned, in their panic, and have gathered a skirted brigade;
The gum-chewing typist they've captured and are trying to teach her the trade.
But O, when the Lino. cuts capers and exudeth her metal in spats,
A boiling-hot squirt in the pompadour hair must surely be rough on "rats"—
Not "rats" in the sense you might think of when inditing laborers' lay,
But "rats" of the kind that the hair stores sell to maidens for half a week's pay.
When Monos. get busy at casting and the sound is the boiler-shop's worst,
The harem-like chapel resoundeth with the screamings of beldames accurst.

Nobody don't hate nobody;
Nobody don't want no fight;
Nobody don't want no nothin'
If nothin' they want hain't right.
But it seems (to a rank outsider
Perched, Zaccheus-like, in a tree)
That somebody's wrong as thunder,
And nobody'll say "It's me."

But sure there's an end to the struggle, and there's sure a solution that's just;
Let bosses and printers be patient, let them never give up in disgust.
As sure as the sun's in the heavens, and as sure as the world's at our feet
There's somewhere a ground that is common where the bosses and printers may meet.
Some terms that have never been mentioned may be hid in some printer-man's sleeve,
Dead ripe to be sprung on the bosses, all the loss of the past to retrieve.
So down with the stubborn old feeling, and a cheer for the good time at hand,
With skilfulest fingers a-clicking all the keyboards abroad in the land.

Nobody don't hate nobody;
Nobody don't want no fight;
Nobody don't want no nothin'
If nothin' they want hain't right.
But it seems (to a thick-skulled layman,
Perched, Zaccheus-like, up a tree)
That somebody'd make concessions
If t'other would say "It's me."

ADVERTISING PAYS.

As a result of the publication in the November issue of THE INLAND PRINTER of the story descriptive of the Union Printers' Home, scores of papers have reprinted the article, and many of these journals have supplemented the reproduction with complimentary editorial notices. The Cummings Memorial Committee printed the article in pamphlet form, and several thousand copies have been circulated. The Home and the International Typographical Union, by reason of the publicity obtained, are favorably known to-day by thousands of persons previously having no knowledge of the institutions. Public estimation is a valuable asset.—*Typographical Journal.*

WHAT IS A KILOWATT HOUR?

It is the unit by which the quantity of electricity consumed is reckoned and upon this measurement the price of electricity is fixed. The kilowatt hour is the rate of consumption per hour.

Electricity is not obtained from hand to hand in the market like beer or potatoes. It is not loaded in cars and transported like coal. It is not measured by the pound, gallon or foot. The method of its measurement comes



"COLORADO, NINETEEN SIX."
Courtesy A. B. Hanson.

nearest to that of human labor, which brings in the element of time. The price of electricity is estimated by time and by the additional factor of intensity. It is these two combined which make up the kilowatt hour.

In not a few respects electricity is like water. If we pump water to a certain height, we do work. When the water falls from this height it, in turn, performs other work — turns a wheel. If the water descends from a height of 10 feet and discharges 100 gallons a second, then $10 \times 100 = 1{,}000$ gives us the water power, and when water power is sold, this is the way it is measured.

Now, there are 3,600 seconds in an hour, and if the water falls on a turbine for five hours a day there will be $5 \times 3{,}600 = 18{,}000$ seconds. This multiplied by 1,000 (water power) gives 18,000,000 as the quantity of water power consumed in five hours. In precisely the same way the quantity of electric power — which determines the price — is estimated. The steam engine supplies the energy to the dynamo (pumps it in); the dynamo delivers the electric energy, and the pressure under which the electricity is moved corresponds to the height of the falling water.

The intensity, that is, the pressure under which the electricity moves, is called the *volt*, from Volta, a distinguished Italian electrician. The strength of the current is measured in amperes, so named from a distinguished physicist. The product of the pressure and the current per second gives us the ampere-volt, the work performed by the current in one second. Thus, if the volt is 100 and the ampere 10, then $100 \times 10 = 1{,}000$ ampere-volts.

Now the product of one volt and one ampere is one watt and 1,000 watts (ampere $\times$ volt) is a kilowatt, from the fact that in the metric system kilo means 1,000.



ST. ANNE DE BEAUPRE, NEAR QUEBEC, CANADA — GRAND TRUNK RAILWAY SYSTEM,
TO WHOSE MIRACLE-WORKING SHRINE 100,000 PILGRIMS TRAVEL ANNUALLY.
Photo by William Notman & Son, Montreal, Canada.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

FRESH AIR — GOOD HEALTH — GOOD PRINTING.

To the Editor: SALINA, KAN., Sept. 12, 1905.

Your ability to get up a printing-trade journal is unquestioned by all printerdom. The writer is well satisfied with present-day printing and especially hopeful of the future. It is well for us not to forget that printing is only our employment. We should all be above our jobs. To assist us in getting there the following is written.

Winter is coming on, the time of year when many printing-offices are foul with bad air and unhealthy from lack of sunshine. The nature of our business compels this condition in some degree. The shop has to be kept warm in order that the ink and rollers may be right and the fingers of the compositors nimble. A cold printing-office in the winter time would be a losing proposition. Recognizing the need of heat and comfort I make a plea to you to pound into the minds of us all the need of change of air. Fresh air means fresh life. Fresh life means better printing.

We need more air at night when sleeping. Leaving one's window open a little will make up largely for our lack of air during the day. Some years ago the writer was in charge of the installation of a large experimental press placed in the printing-office of a seed house in New York State. The press had been delayed in delivery. The seedsman had depended on the delivery of the machine to print his million copies of a catalogue. The press had large, flat ink tables, one of which was broken enough to require that the temperature of the pressroom should be kept up to 100° night and day. The press could not be stopped for repairs even if they could have been made. For three months we lived in that temperature without obvious ill effects, simply because we overcame the strain by having the windows of our sleeping-rooms wide open.

We do not show up as well as we might, physically. By improving our physical condition we will improve the condition of our trade. Printers need health more than anything else.

I am not used to writing, and these remarks may be a little crude, but I trust that agitation along these lines may be taken up by others and the general and personal hygiene of printerdom improved. TRAVELER.

WHO IS RESPONSIBLE?

To the Editor: MADISON, WIS., Oct. 4, 1905.

A, B and C are in dispute and each has decided to submit the facts in the case to you for a decision, and on said decision the disputants have agreed to abide. A brings copy to B, the printer, for a sixteen-page booklet. B takes the copy to C, proprietor of a Linotype plant, to get the same set. The copy consists of several pages of typewriting and several pages of manuscript. Now the first page of the copy which is typewritten contains the title of the book which indicates plainly, and there is no dispute on this point, that it is the first page of the copy, although the author has not numbered it. Pages 2 and 3 of the copy are plainly numbered by typewriter, as is the balance of the typewritten copy. As there is no dispute other than over pages 2 and 3 of the copy, we will confine ourselves to those. Now C before giving the copy to the operators, renumbers the pages in lead-pencil very distinctly, marking a large circle around the numbers. In some manner during this operation he marks page 2 as 3 and page 3 as 2. The two pages referred to each begin and end paragraph, so that any one not familiar with the sense of the book would not notice the transposition on the proof. The pages are set up and put on the galley according to the marking of C. C reads the proof of the same, charging the proofreading to B. C does not notice the transposition, although, as stated before, A, the author, had the pages plainly marked in typewriter. The revised proof and copy are delivered back to B, who reads the proof carefully for additional errors. Now be it understood that before delivering the copy to C, B did not take notice of the manner in which the pages were numbered by the author, and in reading the revised proof by copy, B supposed that the large pencil numbers encircled were the author's corrected numbers; in fact, the thought did not occur to B that it would be necessary for C to renumber the pages. Thus the copyholder for B overlooked the typewritten numbers entirely, either thinking that the change had been made by the author or that the larger numbers, of course, were the correct ones. Now there were very few typographical or grammatical errors on the proof and B submitted the same to A. A asks if B has read the proof, and B replies that it has been read carefully twice. Nevertheless A, having had very little experience in the preparation of booklets and fearing that his grammatical construction might be faulty and cause criticism among his friends, not realizing in the least that some one else would transpose his copy, looks through the proof hastily, marks one or two grammatical or typographical errors and hands the same back to the printer, with the remark that he sees nothing further and supposes that the headings will be inserted properly. The proof is then taken back to C, who makes the additional corrections and delivers the matter to B. B hands the same to the compositor, who makes up the pages from the proofs. Page proofs are taken, but as the job is a cheap one and the matter has already been read three times, B simply looks at the bottom and top of each page to see that there has been no break in the reading and also at the inserted headings, folios, etc. The book is made up without further alterations and run in two eight-page forms.

The book is finally delivered complete to A, who discovers the error. He insists, not knowing that C, so far as A is concerned, is a party to the mistake at all, that B is responsible for the error and should print the books over again. B looks up the matter and is pleased to inform A that the book is printed according to his, A's, copy and produces the said copy for verification, whereupon A strenuously insists that he did not mark the copy with the large circles enclosing the page numbers in lead-pencil and calls B's attention to the typewritten page numbers, which B admits are plain and distinct. B, however, insists that notwithstanding that, A is still responsible for the error, as he passed final judgment on the proof. A retorts that he is willing to be held responsible for any typographical or grammatical error, but he is not supposed to be informed as to the modes or methods employed by printers in making up books, to which B finally agrees. B thinks the matter over carefully and finally decides that C is responsible. C contends that he renumbered the pages either not noticing or overlooking the typewritten num-

bers and also admits that he read the first proof and charged for the same, but refuses to concede that he is responsible for the error.

You will render a great favor to the three parties concerned if you will decide this matter. As a mistake like this, and so costly a one, does not often occur, your answer will establish a precedent which will settle future mistakes of a like nature. A. L. & Co.

[In taking upon himself to renumber the pages of copy already numbered, C did not exercise reasonable care. It is not customary to examine the connection in the reading of pages of copy to determine if they are paged correctly. Habitual and inexcusable carelessness only would render such a course necessary. That the proofs were read several times and the error of C not detected, not only does not excuse him, but emphasizes the fault as his and his alone. Readers of THE INLAND PRINTER may have a different view to this. If so, these columns are open for a ventilation of their opinions. The name of the firm and the town from which the above letter comes have been altered for obvious reasons.— EDITOR.]

TWO KINDS OF PRINTERS.

It is very strange, although not so strange after all, that in interrogating all the casuals that blow into our office, not one of them subscribes to the trade journals, and I am sure that if they took more interest in their trade and did so, there would be a great deal less changing of employees. THE INLAND is such a great incentive to good work that I would not willingly be without any number, old or new. I look forward to a better position and THE INLAND PRINTER is the medium through which I will obtain it.— *Fred Gerrard, Melbourne, Australia.*

THE *Dresden Journal* has sent eighteen compositors, three proofreaders and one make-up to take a course in stenography, that they may be able to work immediately from the stenographic copy.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE universal cry of the British printer is "dull trade," things have not brightened up as expected, work is scarce and money scarcer, and everybody is complaining, while the unemployed list is swelling daily. There is but little prospect of an improvement this year, but great hopes are entertained that with the new year a revival of trade will take place. Meantime the slackness of printers is telling seriously on the supply firms and there is but little demand for new machinery, unless it be something that is a proved labor-saver, and that will reduce the cost of manufacture.

More new appliances are coming to us from the United States. Mr. James Frake, of Chicago, is here just now, in company with Mr. Leiger, the latter being the inventor of the "Leiger Pneumatic Printing Press Feeding Machine." These gentlemen have brought one of the feeders to London, where it is shown at work on the premises of the Cranford Press, at Harrow. There it has been attached to a Miehle press and seems to be doing the work of feeding excellently. The Leiger feeder is controlled by both air suction and air blast, and is creating a lot of interest among master printers, who would only be too glad to adopt automatic feeding if they could but be assured of getting a perfectly reliable machine that would suit all classes of work. They would then be rid of the layers-on, or printers' laborers, as they are called here, a class with whom there is continual trouble, and the machines could be geared up to a higher speed, with of course an increased output. The field is open and the time is ripe for the introduction of a good feeder, and if the "Leiger," or any other, will fill the bill, there is a good future for it. The Leiger machines, which are built by the L. Benedict Company, of Chicago, are not at present offered for sale here, the proprietors being desirous of selling the patent rights to a British company.



IN A CORNISH HARBOR.

The Hobbs Manufacturing Company, of London, a firm well known for the excellent American box-making machinery they handle, are about to introduce several American machines for printers and bookbinders. Catering for this branch of the trade is a new departure for this firm, and they intend to push it for all it is worth. The company has excellent show rooms in City Road, E. C., where the newly introduced machines are on view. Among them is a sheet varnishing machine by the Chambers Company, of Philadelphia, and as there are only two firms in Britain building such appliances, the American one stands a good chance of success, as its general construction and its speed are far above those of the home-made article. The firm is also introducing the disc line ruling machine and the rapid double paging machine, built by the McAdams Company, and the Challenge Machinery Company's appliances will also be handled, the first of them to arrive in London being the Challenge "Diamond" cylinder press, the Challenge guillotine, and the Challenge Gordon platen press. Other American machines will also be handled by the Hobbs Company, and when the enterprising London Manager, Mr. Hunter, begins to sell these machines our British engineers will have to look to their laurels.

The system of free life insurance to the purchasers of newspapers, periodicals, notebooks, diaries, and such like is becoming very general in this country. It is no uncommon sight to see a traveler go to a railway bookstall and select from six to a dozen papers, each containing an insurance coupon good for sums varying from $500 to $5,000, so that in the event of his being killed in a train accident his relatives would step into a nice little fortune. Some of these coupons hold good for one week, others for one month, but those contained in diaries are good for the whole year. In a recent electric train disaster at Liverpool one of the victims was possessed of a $5,000 coupon, contained in one of Messrs. Charles Letts' notebooks. The General Accident Company, immediately on receipt of an intimation of the death, wired, admitting the claim and dispatched a check on receipt of letters of administration. Since then the popularity of the coupon system of free accident insurance has been once more exemplified in the case of the Cromer Express accident at Witham, when an employee in the Accountant General's Department of the G. P. O., who was one of the victims of that disaster, was the holder of one of the diaries published by Messrs. Cassell & Co. Ltd., and was consequently insured through the Ocean Accident and Guarantee Corporation Ltd., for the sum of $5,000. So widespread is now this simple and convenient form of insurance, that no accident of any magnitude can occur without claims arising similar to those mentioned, and the result is that people who never dreamt of buying a diary purchase them freely to the great benefit of the printers and publishers.

Working printers have a distinct grievance in the way the wages question is being treated by some of the firms that are moving from the cities into the country, where land is cheap and taxes are light, and the complaint is that, on such removals taking place, not only are the men's wages reduced, but sweating conditions are introduced and inefficient and underpaid workers are employed. Of course every firm that moves out does not act in this manner, and it is gratifying to record that many firms who have opened country houses have placed themselves in communication with the Typographical Association, and negotiations have resulted in the adoption of working conditions which have been mutually acceptable and satisfactory. Unfortunately, however, there are firms whose sole object in going into small country towns appears to be prompted by a desire to evade the unions in order that they may be the better able to compel their employees to work long hours for low wages, being thus afforded an opportunity of successfully, but unfairly, competing with other firms who are more scrupulous in their dealings with their workpeople. This subject has been occupying the attention of the printing and allied trades for some time past, and the dissatisfaction with which the action of some firms is regarded was given expression to at a meeting of the Administrative Council of the National Printing and Kindred Trades Federation, held recently in Manchester. The matter in all its bearings was discussed on that occasion, and there was general unanimity as to the necessity of trying to remedy the prevailing evils, which are a menace to the workmen engaged in the printing industry as well as the firms whose businesses are conducted on fair lines. It was not, however, an easy matter to devise a plan of action. The problem is one of an unusually complex and difficult character, and it was realized that methods which in ordinary cases may be adopted with success would fail to provide a solution to this particular phase.

Making a charge for standing type is a matter that causes considerable bickerings at times between the printer and his customers, too often with the result that the man



ADMIRAL DRAKE'S STATUE ON PLYMOUTH HOE, ENGLAND.

of types foregoes his claim altogether. A Liverpool printer, however, has had the courage to enforce his claim in the law courts, and has sued a customer for $100 for keeping forms standing. The plaintiff's case was that defendant gave him a printing order, but when the type was set up defendant asked him to keep it standing. For keeping the type standing plaintiff charged $1.80 per week, and the total account was $100. The defendant refused to pay this charge on the ground that it was excessive. The defense was that the defendant understood the charge would be $1.80 per month, and not per week. The judge decided in favor of the plaintiff for the full amount claimed. If all printers would enforce their just charges in this way, their annual balance would show better returns.

A new three-color rotary lithographic machine has just

been put on the market by Messrs. George Mann & Co., of Leeds. It is the first of its class constructed in Britain, and embodies many improvements that should recommend it to printers. Of course the machine is intended for printing from aluminum plates, and special attention has been given to the requirements of this class of work. The first machine has been installed in a London printing-office and much satisfaction is expressed at the way it turns out the work.

A famous London color-printer has passed away in the person of Mr. Edmund Evans, for many years established at Racquet Court, in Fleet street. He started life as a reading boy, then learnt wood engraving, and in 1851 started in business for himself as a printer, and his color-work soon became famous. The illustrations appearing on the covers of the "yellow-back" cheap novels, that came



THE ARMADA MEMORIAL ON PLYMOUTH HOE, ENGLAND.

into vogue in the sixties, were mostly printed from blocks engraved by him. He also prepared blocks for the beautifully illustrated edition of Goldsmith's poems, issued by Routledge in 1859 (one of the handsomest books ever printed with colored plates from wood blocks), Doyle's "Chronicle of England," published by Longmans in 1864, and some others. Three well-known little books, illustrated by Walter Crane, "Baby's Opera," "Baby's Bouquet," and "Baby's Own Aesop," were published by Evans as a speculation of his own and were extremely successful. The charming series of book illustrations by the late Kate Greenaway, and mostly published by Routledge, were illustrated in colors by Evans, and also many books of Randolph Caldecott's. In fact, Mr. Evans came into contact with most of the leading artists and publishers of his day, and his work as an engraver and printer of colored pictures from wood blocks came to be very widely known. Mr. Evans' memory will long be cherished by those who knew the man and his work.

If the public is not educated up to the appreciation of artistic printing, it is not for want of exhibitions of work of a high grade. We have had lately exhibitions of line and half-tone engraved work, lithographic work and catalogue and circular work, and now a prominent firm of printers has opened an exhibition of poster work, a visit to which shows examples of all kinds of picture posters, every one of which is a work of art in itself, as well as being admirably adapted for the work which it is called upon to do. The marvelously beautiful way in which large pictures can be produced by the half-tone process at a small expense is illustrated at the exhibition. The drawings are by John Hassall, Fred Taylor, R. P. Gossop, R. Pannett, Cecil Aldin, and other artists. Many of them are humorous in their way. Here is an old Chelsea Pensioner, for instance, making low bow of respect to a bottle of whisky. "The Respect which Age Pays to Age," says the legend. The exhibition is well patronized by the public and let us hope it will profit the enterprising firm that started it by bringing in plenty of orders. Any way, they have shown advertisers what they can do in the way of artistic poster printing, and that is always one step toward securing business.

Two well-known men in Australian printing circles have been visiting London this autumn. One of them, Mr. Burke, of Sydney, has traveled via the United States (visiting yourself, Mr. Editor, on his journey) and has reached this effete little island full of news as to what the Americans are doing in the way of printing. Mr. Burke was prominent in forming the Printers' Managers and Overseers Association, of Sydney, and is a correspondent of trade journals in Britain and America, but has now forsaken the caseroom to become the managing head of John Haddon (Australia) Limited. One of his objects in leaving Sydney was to study how the printers of America and of the old country treated their aged and impoverished comrades, and with that object in view, he spent some time at the Printers' Home, at Colorado Springs, and has also visited the Printers' Pension Almshouses, at Wood Green, London. Other printers' organizations have received attention, too, and no doubt when Mr. Burke returns to Australia the information he has gathered will prove useful in the evolution of a scheme for the benefit of the superannuated Australian printer. Our other Colonial visitor was Mr. Edward Myers, the head mechanic of the *West Australian*, Perth, W. A. He has made a tour of the principal newspaper offices of Britain and America, with a view to carrying back with him some of the newest ideas for the conduct of a newspaper office. In this country he has paid special attention to how things are done in Glasgow, where he visited the *Glasgow Herald* and *Evening Times* office, and the offices of the *Daily Record*. He paid a special compliment to the Linotype mechanics in each of the offices named for the excellent condition in which he found the several installations. While in that city Mr. Myers was the guest of Mr. Hugh P. Dunn, president of the Glasgow branch of the Scottish Typographical Association. Mr. Myers has left Glasgow for New York, afterward he intends going to San Francisco, thence to Honolulu and expects to reach Perth in time for the Christmas holidays.

WHAT IT SHOULD BE.

THE INLAND PRINTER is a magazine that stimulates one to higher and nobler efforts, and brings forth the ideas that go to make the printing business. That is what it should be — not a smithy for all sorts of tinkers. Each number of THE INLAND PRINTER is just one higher round of the ladder to professional perfection. THE INLAND PRINTER is to the go-above printer what Blackstone is to the lawyer — he just can't do without it.—*J. Harry Drechsler, Baltimore, Maryland.*

Written for THE INLAND PRINTER.

PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.

IT is evident that the movement for a reduction of hours next year must be taken seriously. In trade-union circles nothing else is spoken of and it is interesting to note that America is taken as a model, and the conditions of workers in France freely compared with those of the United States — not greatly to the advantage of the former. At its congress last year the General Confederation of Workers resolved that an eight-hour day should be demanded on May 1, 1906, and it is now actively organizing toward this end. As a ten-hour working day — sixty hours a week — is the rule in the majority of trades in France, it is seen that next year's demands do not err on the side of modesty. Evidently the Confederation acts on the plan of asking for much more than is expected and gradually haggling down to what are the bottom conditions really hoped for. This plan has the disadvantage of being likely to so frighten employers by the large improvements asked for that opposition will be so thoroughly organized as to result in the entire overthrow of the forward movement. This has been realized by the Federation of Workers in the book trade, who have, not without some opposition from the eight-hour advocates, resolved to push forward a movement for a nine-hour working day next May. The lithographic union, on the other hand, is more exacting and has just decided to stick to the eight-hour movement as advocated by the Confederation, and in addition, puts forward claims for the fixing of apprenticeship at five years, with a fixed salary increasing each year to $1.20 a day at the end of the apprenticeship. They are also taking steps to weed out all "hangers-on" — men who have left the trade, chiefly owing to inefficiency, but who cling to the union merely for financial gain.

From the standpoint of the outsider, the eight and nine hour movement will be an interesting one. The nine-hour typographical leaders, while full of hope, admit that the struggle will be a hard one. Increased subscriptions are being paid by all members to meet eventualities, but at the same time it is sincerely hoped that there will be no strike. A joint committee of the men's unions and of the employers' organization is about to meet, and, according to one of the workmen's leaders, there is great hope of a settlement being arrived at. In the union journals headlines such as "From May 1, 1906, we shall only work eight hours." "The eight-hour day will prepare our emancipation." "The eight-hour day will diminish out-of-works." "The eight-hour day will wipe out the disease of consumption," etc., are seen everywhere. On the walls all over the Capital are undignified little notes published by some anonymous society announcing to employers that if they do not accede to the men's demands, they will receive a "whipping." It does not need much prophetic vision to foretell the failure of the general eight-hour movement. The printing trade may obtain a nine-hour day, though there is much likelihood of it having to be content with something less.

Strong measures are being taken in France to eradicate the evil of immoral literature. Advertisements of books, post-cards and engravings of an altogether immoral and unhealthy nature can be seen every day in the newspapers, and even journals of a certain standing have not hesitated to adopt this doubtful means of revenue. In many cases, in order to escape the letter of the law, the advertisements are so worded as not to appear at first glance as objectionable, but yet are sufficiently clear to excite the curiosity of those interested in this class of literature. A society, of which Senator Béranger is president, has sent a circular to the newspapers most guilty in this matter, in which they do not in the least mince matters. They state that last May the director and manager of one of the most widely circulated illustrated papers were sentenced to one month's imprisonment and a fine of $100, not only for publishing obscene articles and illustrations, but for allowing advertisements of a similar nature to appear. "You," says the circular, "publish regularly advertisements of this class, and I beg to bring to your notice this judgment of which you appear to be in ignorance. I inform you at the same time that if you persist in publishing the titles of immoral books, notices of obscene post-cards, engravings, etc., our society will feel it its duty to prosecute you before the law."

In Paris there are twenty-three thousand square meters of bill-posting stations owned by the City Council and let out on lease at a yearly rental of $12,000. The present nine years' lease is just about to expire and in making the new agreement the council stipulates that a certain space shall be reserved to posters of an official governmental or municipal nature, and to employments vacant and wanted. It also reserves the right to forbid posters which do not conform to the council's moral code. This, however, will not effect a radical change in the nature of the walls of the city, for the municipality can not be accused of rabid puritanism. A more important change is that no claims of any nature for alleged unfair



GOAT ISLAND BRIDGE, NIAGARA FALLS.

treatment or injuries received will be allowed during election time. On ordinary occasions the external appearance of Paris is very carefully looked after, and the bill-poster is given no opportunity of using his brush in forbidden places. On the occasion of a general election, all is changed. He can stick bills where, when and as he likes. At such times hardly any building or monument is too sacred to be left uncovered with the merits of Dupont or the qualities of Delaporte. Quarrels between rival candidates and their respective billposters are a common occurrence; but now that nothing is guaranteed at such times they will not be so willing to go to law for small matters.

Even Frenchmen do not always show gallantry toward the weaker sex, as is shown by a recent incident at Paris. A few months ago, as the result of the vote of a large majority of union workers having their offices at the Bourse du Travail, the union of women compositors was turned out of this building. It was contended that the

ladies were guilty of acts not in accordance with the spirit of trades-unionism, and a serious charge was brought against them of having gone to Nancy to replace men on strike. The women's society had to move; but, of course, womanlike, they refused to admit that they were beaten, and appealed to the Council of State, which, as all the Bourses du Travail of France are under government control, had supreme power in this matter. The Council of State decided that the women's union must be reintegrated in its old quarters. This time the men would not give in,



VIRGINIA.

and it was not until the committee which had passed the order of exclusion had gone out of office that the law decided to enforce its decree. The constitutional authority arrived at the offices followed by the leaders of the women's society, only to find that the door was locked and no keys available. When the lock had been forced it was discovered that the door was firmly wedged, and it was only opened finally after considerable difficulty. During this time the male unionists were gathered about the corridor looking on in sullen silence. When at last an entrance was possible, cries of "Down with the traitors," "Down with the yellows," was the only welcome-home the ladies received. The "yellows" is a trades-union having more of the spirit of a free labor association than of independence, and is heartily detested by the other unions.

The history of composing machines in France, according to a report laid before the recent congress of the Union of Master Printers, does not date back very far. The Linotype was only officially introduced in 1899, though it had for some time previous had a footing in this country, and was working satisfactorily at the offices of the *New York Herald* much earlier. At the present time it is said that there are not more than six hundred or six hundred and fifty Linotype machines in the whole of France. The Typographe, a machine invented in 1888, only made its appearance in France this year and there are now three installations consisting of thirteen machines. The Meray Rozar machine was tried at the offices of *Le Temps* in 1901, but does not appear to have met with much success; and the Monotype, introduced last year, has not yet had time to gain a footing. It is thought, however, that there is a future for it in France. The latest machine to be put on the market is the Dyotype, invented by M. Pinel, and at present under construction in Paris. Great things are expected from this machine.

A windfall has just come to a number of working printers in the department of the Creuse. M. Clerc, the proprietor and director of the *Courier de la Creuse*, has retired from business, leaving to his staff his newspaper and general jobbing business, thoroughly well equipped. The men will form a workmen's coöperative society of the business. At Montauban, too, M. Granier has bequeathed his printing business to his workpeople on condition that they form a coöperative society.

The Paris Municipal Council is undecided whether it shall continue to give books as school prizes or substitute them by holiday outings in the country and at the seaside. The mere suggestion of a change has aroused the printing and allied trades to protest. It is pointed out that the abolition of books would cause a serious loss to the trade, a fact which can not be denied, and that holidays would be very difficult to organize and would arouse endless jealousies. The books at present given are for the most part big, gaudy volumes, badly printed, cheaply bound, excelling only in the profusion of their gilt lettering and rough gilt edging. If they decide to continue presenting books, the council might endeavor to benefit the craft by encouraging the production of a rather less showy but more honestly workmanlike production.

REGARDING POSTAL CARDS.

The great quantity of obscene matter on illustrated postal cards has given occasion to the following order, issued by the Postmaster-General and transmitted to all the postmasters:

"In view of the large number of objectionable postcards recently deposited in the mails, the attention of postmasters is especially directed to that provision of Section 572 of the Postal Laws and Regulations, reading as follows:

"'All matter which is manifestly obscene, lewd or lascivious . . . . will, when deposited in a postoffice, be withdrawn from the mails and sent to the dead-letter office.'

"Under this rule every post-card bearing a picture or language that is obscene, indecent or improperly suggestive should be immediately withdrawn from the mails and forwarded without delay to the First Assistant Postmaster-General, Dead Letter Office. If there is doubt as to whether a card is sufficiently objectionable to warrant its exclusion, it should be forwarded to the First Assistant Postmaster-General, Division of Correspondence, for decision, in accordance with paragraph 2, Section 498, Postal Laws and Regulations.

"Postmasters are directed to exercise all possible vigilance in the enforcement of this regulation."

AHEAD OF THEM ALL.

THE INLAND PRINTER has always stood in a class by itself, and it seems to me that it is now farther than ever ahead of its compeers and its "esteemed contemporaries." — *R. C. Mallette, Waterbury, Connecticut.*

Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR E. TAYLOR.

THE new president of the American Press Humorists, in answer to the query "Why is Rose?", deposeth as follows:

He was born at the usual early age some fifty years ago in the modern Ithaca, incidentally the home of Cornell and calendar clocks. He is of mixed but illustrious ancestry, the parent stock being Franco-German and Scotch-Irish, as well as Low Dutch with a high Finnish. At a tender age he was brought to Ohio, and has been a resident of Cleveland long enough to babble reminiscences and pay dues as a qualified member of the noble band of local pioneers. Differing little from other children of his age, he said the usual smart things that are credited to bright juvenility by doting parents. At the callow age of ten and upward he evinced a taste for scribbling, and still remembers with delight his first break into newspaper fame. It was entirely original and is hereby submitted verbatim: "The Young America Baseball Club challenges any nine under thirteen years to a match game. Would like to hear from the Haymakers." He wrote a serial novel while in grammar school which never appeared serially nor in any other form. At fifteen he imagined he was a Shelley, and forced



W. R. ROSE.

the not-available departments of the heavy magazines to get busy, keeping himself poor in pocket at this and other periods by frequent exchanges of the coin of the realm for postage stamps. He entered the internal revenue service when he left school and wasted a dozen good years as cashier of the local office. Here he learned to hold money in thorough contempt, but has never shown any foolish scruples regarding the tainted kind. He became a member of the staff of Cleveland's original Sunday paper, *The Voice*, and later was its editor. He helped establish a high-class literary weekly whose brightness shone no farther than a good deed in this naughty world and finally went glimmering. Here he learned to set type, make-up, feed the press, and, in fact, do everything needful save declare dividends. He broke into daily newspaper work as editorial writer on the Cleveland *Press*, afterward allying himself with the Cleveland *Plain Dealer*, where he has agreeably occupied his hours of industry during the past nine years. He is an editorial writer as well as the "Plain Deals" man, and in addition runs a series of weekly special articles in a semi-serious vein and a three-column Sunday short story. He believes he holds the numerical belt as a short-story writer, having to his credit at the last inventory five hundred of these little romances. His own personal romance includes a wife and two children, a son and daughter, the former following in father's footsteps as the youngest member of the American Press Humorists.

Aside from all this, the new president loves nature and art and music and children, is independent in politics, and in one respect at least closely resembles his predecessor on the *Plain Dealer*, the late Artemus Ward, finding no difficulty in laughing heartily at his own attempts at humor. In temperament he is slightly dyspeptic and largely optimistic, a happy combination that turns his efforts to prose rather than to poetry. That he does at times, however, perpetrate verse of a serious nature is shown by the following lines that appeared in the *Plain Dealer* the day of the McKinley funeral:

Our Father, with thy boundless love and power,
Make clear the lesson of this heavy hour.
Give us the light to see and understand
Why sorrow shadows all the mourning land;
And teach us through this noble clay
To bow submissive to thy way.

Did we forget that pride is but a breath?
In wealth and power have we forgotten death?
Oh, comfort now the nation's chastened breast
That prostrate mourns her dearest and her best;
And give us grace to humbly say,
As he hath said, "It is thy way!"

GERMAN CONCEPTION OF LAW.

It has been such a comparatively short time since the Germans have adopted the English forms of procedure in courts of justice that it is not surprising to find now and then an amusing incident in the administration of justice on the new plan. The following is a striking illustration:

The *Berliner Illustrierte Zeitung* has been printing a series of funny pictures, the comical figure of which is a Professor Biedermann. The professor belongs to the type of German scholar which is a rarity in real life and who exists largely in the public imagination. His absent-mindedness and his innocence of the ordinary affairs of life furnish a variety of funny situations.

To this publication the Herr. Prof. Rudolf Biedermann, of Steglitz, seriously objects. He finds himself injured in his personal dignity, and he has applied for an injunction against the appearance of his namesake in the funny paper.

As the publishers paid no attention to his prohibition of the use of his name, Professor Biedermann moved for the issue of a temporary order forbidding the continuation of the Biedermann joke. The Berlin *Landgericht* refused his application. The *Kammergericht*, however, on appeal, sustained his position. Counsel for the *Illustrierte Zeitung* has, however, recommended a further appeal. Meanwhile all the novelists and playwrights of Germany, who have been using names that might be real for their characters, are wondering where they are at.

There is not a justice of the peace in the United States who would not decide at once that as Professor Biedermann was not the individual referred to there was no libel in the case.

PROCESS ENGRAVING

BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THE HALF-TONE PROCESS.— By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of the three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

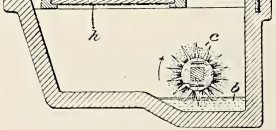
PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.— New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

TO GET RID OF "DEVILS."— Though most of our troubles come from invisible devils, workers in photogravure and intaglio engraving on copper have real "devils" to contend with in the shape of pits or holes etched under the resist and caused "the devil only knows how," hence their name. They have cast out these "devils" in Germany by making up the chlorid of iron etching bath in this way: 16 pounds of lump chlorid of iron is dissolved in water until it registers 40° B. Then 16 ounces of caustic soda is stirred in. The whole is now boiled down to 7½ pints and 7 ounces of copper filings are added. The solution is stirred all the while it is evaporating until it becomes syrupy. For use in etching, this syrup is diluted with water until it registers the usual strengths of 40°, 36°, 33° and 30° B. After diluting, the bath is allowed to settle and only the clear portion used for etching.

AN ENGLISH ETCHING MACHINE.—An apparatus for applying an etching fluid to a plate has been worked out and patented by Mark Smith, of the *Guardian* Printing Works, Reddish, England, by whom absence of undercut, with other advantages, are claimed for the method. As described in the specification, English patent No. 25,744, 1904, the etching chamber contains a rotating brush (*e*) which throws a spray of acid against the plate (*h*), which latter may be held horizontally film downward, as shown in the figure, or inclined at any suitable angle. The liquid which is thus sprayed against the under face of the plate drops or runs off and falls to the bottom of the tank (*b*) for re-use. The inventor says: "I am aware that it has before now been proposed to use sprays for etching, which sprays have been produced by being drawn or forced from suitable nozzles by compressed air, and that I do not claim the use of sprays so produced. With such compressed air



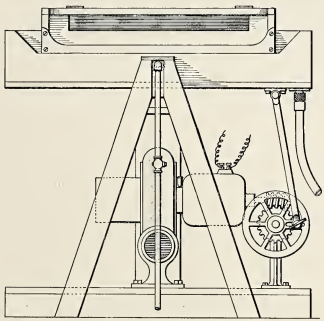
THE SPRAY ETCHING MACHINE.

sprays, air charged with acid or like fumes must escape or be withdrawn from the apparatus, as there is a constant ingress of compressed air to produce the sprays. This disadvantage is overcome by the use of my improved apparatus and process, as the apparatus may be completely closed and needs no supply or renewal of the air."

PROCESS PROGRESS IN ENGLAND.—The *Process Photogram* makes some comparisons as follows: "One is liable to compare the doings of one's own country with those of other nations, and on the whole the result is satisfactory. Though we took the germs of many good things from America and the continent, we have in many cases improved upon our instruction. In camera-making we supply the world's field, supplying every nation, civilized or uncivilized, except the United States, where the tariff bars us, and where they are content to work with less perfect cameras (at present). In screens, though Levy still holds the premier place for sales, we have two makers whose output is in every respect fully equal in quality to the American goods. In lenses we have more than one maker who competes successfully in all parts of the world — even in the exclusive United States. As regards the work done — for facsimile reproduction — whether in monochrome or color, we believe that the British average of work is quite first in the world; though the Americans (thanks to their printers and advertisers) are ahead of anything except our very best efforts in elaborately worked up blocks for catalogues and similar purposes. In collotype and photolitho we still stand well to the front. In photogravure we have made great progress, capturing much work that once went to the continent, and in colored

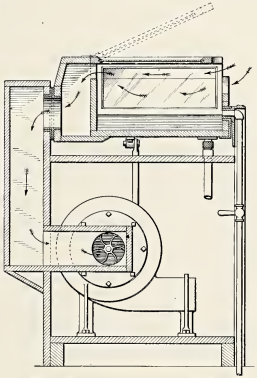
photogravure making a successful modern specialty. The machine-printed photogravures of Lancaster have not yet been rivaled, and in such useful specialties as the 'poster' half-tone and 'poster' photolitho we are still without competitors. The progress has, truly, been very satisfactory, but the result of a retrospect should be to strain every nerve to do better. Firms that were prominent twelve years ago are now non-existent; others that were small in those days are flourishing mightily. Men who were unknown then are now in leading positions, and there is no reason why the small men and the small firms of to-day should not be the great men and firms of ten years hence. What has been done is a cause of pride; may the doings of the next decade be still more."

ANOTHER NEW ETCHING MACHINE.— Robert C. Kroll, St. Louis, sends a long description of an etching machine of which he is the inventor. From drawings and a few paragraphs from his description an idea may be obtained of the novel features of his device. "To begin with, my machine is built on the long-approved principle of an oscillating tub. It has a perfectly adjustable rocking device, enabling the operator to adjust the stroke of the tub to any depth desired; an exhaust to get rid of the acid fumes completely, and a system of perfect lighting of the plate during etching. From the front view of the machine you will notice that my tub has inclined splash-boards, thus blocking out little or no light when the machine is placed in a position to receive its natural light from either side. Over the tub is a hood having glass



FRONT VIEW OF THE KROLL ETCHING MACHINE.

windows at the sides and a large glass door on the top, through which the etching procedure can be watched. At the front the hood has a large opening, allowing the operator's arms free access to any part of the tub, the hood being high enough to permit freely brushing any part of the etching surface. The air chamber at rear of tub is part of the tub and by means of a tubular journal rocks on a stationary air tube behind it, thus forming the rear pivot. The front pivot is on the same axis, exactly opposite, also hollow, but only large enough to admit a water pipe. These journals are made of a special composition metal which is non-corrosive. The machinery is on a platform under the tub and consists of a suction blower and a rocking device, driven by a one-sixth horse-power motor, using three-quarters of an ampere of current put in operation by a button. The power shaft of the motor has the blower at one end and a worm-wheel at the other. This worm-wheel runs a speed-reducer attached to a countershaft. At the near end of this shaft is a crank wheel which is connected by a driving rod. The driving rod is connected by a set-screw to the crank wheel. The set-screw moves in a slot by which any speed desired can be given to the rocking of the tub. By turning a lever water is turned into the tub, and by pulling out a glass



CROSS SECTION OF THE KROLL ETCHING MACHINE.

stopper the used-up etching solution is allowed to flow through a flexible rubber hose to the sewer. Electric lights within the hood at either side light the work perfectly. The machine is 4 feet high and 39 inches across."

BLACK OPAQUE SPECKS IN NEGATIVES.— G. E. M., of Memphis, Tennessee, is only one of many who are troubled with black specks in their negatives. In the case of "G. E. M." it was found to be caused by over-iodizing the collodion. Other causes of these black specks have been enumerated frequently in this department. Here are a few of them given in *Process Work:* A bath that is made up with water that is not perfectly chemically pure; the darkroom being too close to the etching-room, from which particles of asphalt or perchlorid of iron dust may reach the collodionized plate; a large gas jet burning in the darkroom will give particles of soot that will give trouble; an old plateholder may, every time the slide is drawn, stir up particles of silver incrustations that are sure to give black specks. Nitrate of silver that has an excess of barium sulphate will cause a bath made with it to give black specks. A bath that is not sufficiently acidified or properly filtered may cause them. Collodion, above all other solutions, must be thoroughly filtered, and so should the developer. The silver bath and collodion should be kept cool in hot weather. Some of the patent plate glass used for negative-making has very small pinholes in the surface which fill up with dirt and consequently show black specks. So it will be seen that the causes of the black specks are recognized in England as being similar to like troubles here. The remedy is the same: Keep foreign matter out of the collodion, silver bath and developer. Above all things prevent particles of dust from

floating in the air of the darkroom where the glass is being coated with collodion and sensitized.

"Orthotype," a Promising Grain Process.— There have been many queries in this department for a practical grain process to take the place of the mechanical effect given by half-tone. No grain process promises as well as the one invented by Herr Vilim, of the Bohemian Graphic Company of Prague. The basis of the process is Syrian asphalt as a sensitizer made up in the following solution:

Syrian asphalt	120 grains
Chloroform	5 ounces
Benzin	½ ounce
Alcohol	2 ounces
Ether	2½ ounces

The chloroform dissolves the asphalt, the benzin makes the film stick to the plate, the alcohol causes the film to



HALF-TONE IN RELIEF MADE FROM PEN-AND-INK DRAWING BY FORMULA GIVEN IN PROCESS ENGRAVING NOTES.

reticulate, thus forming the grain, and the ether helps the solution to flow well and by its ready evaporation assists in the quick drying of the film. The copper or zinc plate is sensitized with this solution as usual, the plate being whirled to get an even coating. The inventor recommends that when the plate is coated it should be held for a short time over a tray containing benzin or over a blotter saturated with benzin. When the plate is dried in a darkroom it is exposed under an ordinary photographic negative to good sunlight for about an hour. To develop, a mixture of rectified French turpentine mixed with one-third its volume of benzin is used. The exposed plate can soak in the developer for a time after the developer is poured on it until the image shows perfectly, after which the plate is held under a tap of running water and washed well. A pad of dry, soft linen gently dabbed on the plate removes the surplus moisture, when the plate is dried slowly either with an electric fan or by slow heat. It is then exposed to the sun for a quarter hour and is ready for the etching bath, where it will require most delicate handling. The examples of the process shown by Herr Vilim are quite satisfactory in every way.

Three-color Work in This Country.—William Gamble in *The British Journal of Photography* tells about "Process Work in America," and has this to say as to the condition of three-color work here. "Many three-color firms have abandoned the purely three-color method, regarding it as an impossibility to obtain good results, and were working four-color processes in which the color results were produced by the skill of the etchers, the photographic negatives playing a comparatively unimportant part. Where three-color is being worked upon anything like a commercial scale, dry plates are being used, these being of the panchromatic type. This naturally necessitates dense filters, and the exposures are very long. In the case of the red filter, they often leave the camera standing with the lens uncapped over night, so that the exposure may go on in the early morning light. In spite of these roundabout methods I must confess that the results I saw produced by such firms as the American Three-Color Company, the Electro-Light Engraving Company, the Zeese-Wilkinson Company, the Colorplate Company and some others, were very fine. The extent and variety of the work being done by the American Three-Color Company in New York and Chicago especially were simply marvelous. This concern is an immense organization, devoted entirely to the production and printing of color blocks. The greater part is three-color, but some excellent four-color work was shown me. The Sunday editions of most of the important newspapers are printed in colors, and considering the speed at which the printing has to be done, are marvelous productions. The purely photographic three-color process can not so far be applied to this purpose, being too delicate. The colors are accordingly laid down by hand from a black key-plate with the aid of shading mediums. In time it will no doubt be possible to produce the regular three-color print, so that we shall eventually have daily newspapers illustrating current events in color." (Mr. Gamble did not know that the three-color method for the daily newspaper is an accomplished fact, only awaiting a demand to put it in use.)

Designs in Relief by Photography.— Homer L. Knight, superintendent of photoengraving, United States Government Bureau of Public Printing, Manila, Philippine Islands, writes: "In August or September, 1902, while I was on the Rochester *Herald*, I wrote you asking how half-tones were made from line drawings showing a modeled effect. I received a personal letter from you, stating that the process was patented by Binner, etc. I left for the Philippines in September, 1902, and in the October number of that year, page 67, you gave the formula that has enabled me to work the process entirely to my satisfaction. I enclose my first three trials of your formula. Two are reproductions from Inland Printer designs; one from a line drawing made here. It is not bad, is it? I am also enclosing proofs of my first attempts at three-color engraving here. I wish you would criticize them. I have worked on collodion emulsion some and am in hopes of showing you a good result with it later." *Answer.*— The three-color work received indicates that the

three-color filters and the inks used do not agree. The modeled design made from a pen-and-ink drawing is excellent. The formula by which the relief is produced is reprinted from this department for October, 1902, as follows: A gelatin film that will give high relief can be made in this way:

Nelson's No. 1 photographic gelatin	240 grains
Water	6 ounces
Bichromate of ammonia	15 grains
Water	1 ounce

Put the gelatin in a porcelain steamer such as is used for cooking breakfast cereals. Pour the six ounces of water on it and allow it to soak until all the water is absorbed. Have cold water in the under vessel and boil it; then take it off the fire. The bichromate of ammonia having been dissolved in the one ounce of water, when hot, pour it slowly, while stirring with a glass rod, into the gelatin. Filter the gelatin while hot through muslin. Flow the gelatin solution on level pieces of plate glass and dry. Print through a strong black and white negative for, say, twenty minutes in sunlight. Soak the print in cold water. The unexposed gelatin will swell up in a few minutes. When sufficient relief is had, place the gelatin in a saturated solution of protosulphate of iron. A plaster-of-paris cast can now be made from it and used as copy to make halftones from, and this is the method used by our correspondent in Manila.

FIRST AID IN ACCIDENTS BY ELECTRICITY.

Dr. S. Jellinek writes in the *Allgemeiner Anzeiger für Druckereien* on the above subject. He discusses first what current and what electric apparatus are to be considered dangerous and then what remedies should be employed in case of injury. A current of from one to three hundred volts and even as high as five hundred may sometimes be touched without danger, while in other cases a current of only sixty-five volts will result fatally. The electric current is harmful only when it finds its way to the earth through the person coming in contact with it; where this condition does not exist there is no current transmission and consequently no injury. Ordinary shoes will not stop the current, and the danger is greater if the floor is metallic or the ground is damp. Conductors of electricity are the metals, water, acids, alkalies, salts and the earth. Wood, glass, porcelain, rubber, paper, leather and similar materials, as well as oil, are non-conductors. However, if these materials get wet or damp they become conductors; the water conducts the current. The means to insure safety is to wear rubber shoes or to stand on perfectly dry wood.

If a person stand on a non-conductor, the electricity will not pass into the earth and no injury will result. The nervous condition of the system and also of that part of the body with which the contact is made has much to do with the effect of the current. A horny and dry hand might take hold of a live wire with impunity where a soft and moist hand would receive a fatal shock. A weak heart or a shattered nervous system would be affected by a current which would not be felt by a vigorous and healthful person.

The first thing to be done, of course, in case of accident is to remove the victim from contact with the current. The simplest means is to cut off the current, if it be possible, which is rarely the case, however. When this can not be done, the rescuer, after securing himself against danger, must release the sufferer by employing other means. He secures himself by taking off his coat, which, of course, must be perfectly dry, putting his hands in the sleeves, and, standing or kneeling on a dry board before coming in contact with the victim, then endeavor to break loose the grip from the object conveying the current.

In case the object gripped is a small wire, it should be cut with a pair of shears or pinchers having non-conducting handles. As soon as he is freed from the current, he should be laid flat on the ground with his head raised, and all tight-fitting articles of dress loosened. If he is still breathing the face and breast should be vigorously rubbed with cold, wet cloths. Shoes and stockings should be taken off and the soles of the feet rubbed with a brush and otherwise tickled. If breathing is suspended artificial respiration should be resorted to and kept up until the physician arrives.

The arms of the sufferer should be worked regularly and energetically upward and downward. At brief intervals the breast in the region of the heart should be well rubbed with moist cloths, and strong salts and acids held to the nose. The nostrils and the throat should be stimulated with a straw or a feather and the soles of the feet vigorously rubbed with a rough brush. The rest of the body should be covered with dry, warm cloths. Stimulants, such as brandy, tea or coffee, should not be administered until respiration is restored. Lowering of the head must be especially avoided. By neglecting this warning restoration may be effectually prevented. The blood vessels of the brain in such cases are usually ruptured, and by letting the head drop, the brain is drowned in the hemorrhage.



ST. LOUIS.
Photo by E. J. Hall.

In every case the physician should be sent for immediately, and until he comes the remedies presented should be faithfully continued, for many a life would be saved if the efforts to restore it were not given up too soon.



BY JOHN S. THOMPSON.

Communications relating to typesetting hy machinery are invited. All queries received will he promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

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The following list of hooks is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps., etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, hy hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. Revised Second Edition. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Breaking a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things You Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, $2, postpaid.

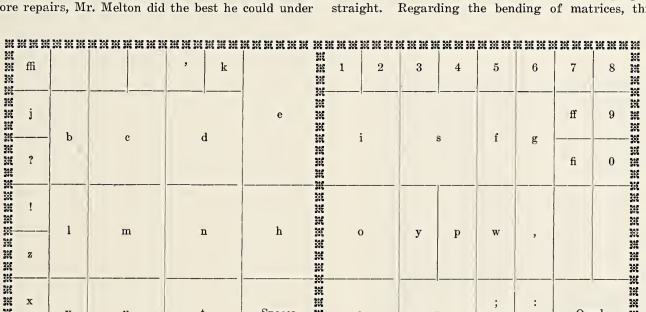
SPACEBANDS "SQUABBLE."— H. J. B., a Nebraska operator-machinist, writes: "The spacebands in my machine often 'squabble' in shifting. Can you give the reason for this?" *Answer.*— Frequently spacebands will catch when being transferred to the spaceband box if the under side of the spaceband ears are worn, one side more than the other, allowing them to be supported by but one ear on the rails. They will sometimes then swing around and bind when the matrices are withdrawn by the second elevator.

GERMAN AND ENGLISH.— An Iowa operator-machinist writes: "Please tell me what to do with a machine running German and English keyboard together. We want to change it over to German alone. Is it necessary to change magazine or matrices?" *Answer.*— If you have a German-English machine, you must have two magazines, one German and one English. To change from one to the other, you remove the English magazine, then change keyrod upper guide plate, as this is necessary because of a difference in the two magazines. Put on the German guide plate; then put on the German magazine and connect keyrods as usual. The keybuttons have both English and German characters and no change here is necessary.

LOOSE BUSHINGS.— E. R. J., Richmond, Indiana: "When I came here one of the bushings in the mold disk (the one on the right-hand which goes through the mold) was so loose that when I took out the mold it fell out on the floor. Examination disclosed the fact that some 'expert' had twisted all the threads out of the disk (not off the bushing, but out of the disk). I took a thin piece of brass rule, inserted it in the screw hole in the disk, and then screwed the bushing in snug; then I replaced the mold, removed the disk and poured hot metal around the bushing between the mold and the bushing, forming a babbit packing, then dressed it off smooth. Now the bushing is snug and tight and has run that way for two weeks. But whenever I may have occasion to remove the mold I will have to do the job all over again. Can you tell me any better plan to remedy this trouble? A new bushing would be useless, as the one now in use is all right. If a new hole was to be reamed out in place of the old one and retapped, it would require a special thread on the bushing and it would be a very delicate job. Our machine is running day and night, and it is impossible to shut it down and send the disk to the factory to be repaired." *Answer.*—Regarding the loose bushing, there is nothing to do but bore and tap a larger hole in the disk and have a special bushing made. Your local machinist should surely be able to do the work. However, if the present one is tight and doing the work, I would not remove it.

HOW EXPERTS ARE MADE.— One of the many expert Linotypists who received their first instruction in the Inland Printer Technical School, writes. "I wish to tender you my warmest thanks for the assistance you have rendered me in times past in securing work. There is one thing I wish to say and that is that I consider the money I spent in your school as one of the best investments I ever made. Since leaving the school I have worked in a great many places and some of the best and largest papers in the United States, and have made good in every place wherever I was given a fair show. Have made good on all the large Pacific coast, Texas and St. Louis papers, and a man has to pretty nearly fill the bill to make good on the St. Louis *Globe-Democrat.* Of course, I have been turned down several times, but it has always been in some small shop, and every time the machine has been distinctly on the bum, with some smart alec machinist in charge, who brags he learned his trade by practical experience and not by 'reading books,' and whom, judging from the superior knowledge gained at your school, coupled with practical experience, I knew to be very poor machinists indeed. And, again, I have found it to be a fact that the *best* machinist-operators in the country to-day are students of the Inland Printer Technical School, who have been out on the road for a year or so and gained practical experience, coupled with their knowledge learned at the school. This is being demonstrated every day, and in time will be fully recognized and serve to remove any stigma which may rest on the students of the school by reason of a few who wasted their time at school and then have gone out on the road and made a failure of it, to the detriment of all the other students. Students have to round out when they

leave the school and then they can't be beat. There is a demonstration of this right in this shop. This machine was installed two years ago, and inside of one year was in such bad condition that the proprietor could not get any operator to stay with it. Operator after operator was tried and a large amount was expended in repair, and each man left it in worse shape than he found it, until the boss was in despair. Then he wrote me to San Francisco, wishing to engage me, having previously known me, but I did not care to return East at that time. Finally, Mr. Melton came along (one of your graduates) and tackled the wreck, and he brought order out of chaos, and has the distinction of being recognized as the best man they had yet engaged. But the damage was already done and some parts were ruined so badly as to absolutely need renewing, and as the boss had been 'bitten' so often and was averse to getting any more repairs, Mr. Melton did the best he could under that the lift is not out. What is your idea of it? (3) Then the worst trouble is in the lower box. The pica capital letters try to get on the screws two at a time, thereby stopping them. This is something unusual, I think, and gives us lots of trouble. Would like your opinion of that. It occurs only with the capitals, or heavy matrices." *Answer.*— The trouble with your distributor is that the magazine is not set so matrices dropping from the distributor bar can enter between the partitions without striking them. Adjust the magazine sidewise until letters dropping from the bar, when the distributor is turned by hand, will just barely clear the right-hand partition. Of course, if matrices do not hang perpendicularly from the distributor bar, the distributor screws must be out of time. The clutch bracket and clutch can be removed and the screws timed until the matrix hangs perfectly straight. Regarding the bending of matrices, this can



SPECIMEN OF MONOTYPE COMPOSITION BY TUCKER PRINTING HOUSE, JACKSON, MISSISSIPPI.

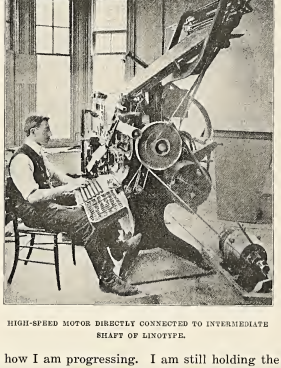
the circumstances and then quit the job. Then I stepped in. The machine was pretty 'rocky' when I tackled it, but I have stayed with it and now it is running as good as any machine in town, and one has only to ask my 'boss' to find out what he thinks of Inland Printer Technical School students. They have built up a good machine out of a wreck."

DISTRIBUTOR TROUBLE.— E. R. S., Galesburg, Illinois, writes: "Sometimes the matrices will lay down flat on top of the guides beneath the distributor bar, push along for a little way and finally stop the distributor when they get jammed against the guide rod hard enough to move it over. I have had matrices travel several channels past their own and drop in wrong channel, but have that remedied now; but not so the first mentioned. At first I thought it was worn combinations on the matrices that allowed them to travel on the bar at a slight angle (as the matrices are five years old), but since getting new sorts and trying them, some of them are doing the same thing. I never heard of that before. Could you give a probable cause? (2) Another thing I want to ask more particularly about is the action of a new double-decker we have in the office. The enclosed 'n' will show you a mystery that happens in the upper distributor box. This only occurs on the letter 'n'— it happened once on a 'g,' I believe, but never on the thinner matrices. It seems clear only occur when the matrix is not raised high enough to clear the shoulders on the distributor box rails. Frequently this is caused by the matrix slipping off the lift, due to the seat on the lift being full of dirt. There is no reason why it should be more apparent on one letter than on another, however. If two letters go together on the lower distributor bar, it is due to the point on the right-hand separating lift being bent to the right. There should be a distance of only 1-64 of an inch between the point on the right-hand lift and the side of the left-hand lift. Bend the point back and you will have no further trouble.

BELT SLIPS.— A graduate of the Inland Printer Technical School writes: "Went to work here last night. I can only say that if it was not for the knowledge I obtained at the school I would have had to quit and go home, as the distributor bar in the distributor box was bent and would not allow half the lines to transfer freely from the second elevator to the distributor box. The short line attachment was out of adjustment and about the fifth line I sent in I got a beauty of a 'front squirt.' It nickel-plated the entire front of the machine. It also froze up the machine so I could not open the vise. After considerable work I managed to get the machine again in running order. I found the back knife was set too close to the mold. I pulled through all right, thanks to the Inland Printer Technical School instruction. The machine is one of the

late ones, but not very well kept up. One thing I would like you to tell me. I am on thirty ems, ten-point, and the machine will not eject the slugs every time without stopping a second. I thought my metal was too hot, but could not entirely eradicate the trouble that way. Please tell me what else to remedy. The belt slips off sometimes. Do you think there is insufficient pull or the machine is set at a wrong angle from the pulley? They say it has always worked that way on a thirty-em slug, but on shorter measures it is all O. K." *Answer.*— It is likely the driving belt is slipping. If such is the case, the entire machine will slow up at times. If it is the clutch, only the cams and their associated parts will stop momentarily. Test the clutch adjustments by throwing off the driving belt and backing up the machine a trifle to put clutch into action. The forked lever must have a little play at this time. If not, readjust the screw between the stop levers.

LETTER FROM A GRADUATE.— A recent graduate of the Inland Printer Technical School writes: "A few lines to



HIGH-SPEED MOTOR DIRECTLY CONNECTED TO INTERMEDIATE SHAFT OF LINOTYPE.

report how I am progressing. I am still holding the night job and I find my speed increasing wonderfully. The only thing that worries me is the condition of the machine. For some reason or other offices running machines do not believe in gas governors, and on my machine it's the limit. Two of us are working nights. I have long primer, twelve-point slug, twenty-three ems wide, and my mate, brevier, thirteen ems, long primer slug. Gas comes direct from the main, the pressure governor being a nonentity. In order to have a good face, the base of my slug must be hollow, and a shade over the mark gives me back squirts. I'll have nervous prostration before long if things do not get better. On pins and needles all the time, looking for something to happen, as I have no authority to tamper with their machine. Besides keeping my mind on my work, I have to adjust half a dozen other things every now and then to keep running. First watch metal; then push in latch stud on first elevator lever, as there is no nut on it to keep it in place. (Last night I tied a strip of rag on outer end to prevent it falling out.) Probably electric light is about to fall out of bracket; then distributor will stop, and, lastly, if I run in any pi matrices, which I have to frequently, instead of coming down the chute, they fall off the end of the bar to the floor. It is really too bad to see the machines in such condition, but it seems more profitable to let parts go to smash and buy new ones, and probably injure something else, than to use a little common sense. It seems to me THE INLAND PRINTER would be doing a great favor to run a treatise on the importance of gas governors, for if the other country towns are doing like this one, the operators have my sympathy."

DOUBLE-MAGAZINE ADJUSTMENTS.— A North Dakota correspondent writes: "(1) I have overcome my trouble of the matrices not falling, to some extent, but now and then they hold up. The keyrod gets the full stroke; the magazine seems to set all right, and the rods do not bind the verge; matrices are all in good shape and magazine is clean. There is more than 1-32 of an inch between the hook on the rod and the verge when it is at its highest point. There is no up and down adjustment for the lower end of the magazine on a double-deck machine that I can find, only there are two screws in the back end to lower or raise the magazine. The matrices hold up on the last pawl when they refuse to fall. (2) What is the cause of the front ears of the matrices being bent in the upper distributor box, and why do the thin matrices sometimes stick in the box and keep it from working?" *Answer.*— The two screws which rest against the magazine-supporting rod you mention are for the purpose of adjusting the magazine forward and back, so that the keyrods do not bind the keyrod guide. Lower the magazine a trifle and you will find that the keyrods will return to place and matrices will not hang on the back pawls. (2) The distributor-box bar pawl is not long enough to prevent two thin matrices passing. Remove the bar and stretch the pawl with the hammer.

CLOGGED MOUTHPIECE.— A San Francisco (California) operator-machinist writes: "I have the following trouble on one of my machines: The other day, when changing from brevier to small pica, on a pica body, I noticed after a few galleys had been set up that the end letter on the right-hand side of the slug was cold, but all other letters showed a clear face. Upon examining the mouthpiece, I found that the first mouthpiece hole (starting in to count from the right-hand side, when standing in front of machine) was clogged up with metal. I ran a long piece of wire through the hole, and it ran all right for a galley, and then started to get cold again. I think there is enough gas pressure on the mouthpiece, as all the other letters show a clear face and I get a good, solid slug. This is the first time that I have had trouble of this kind, and it never occurred when I had brevier on a brevier body; only when I changed the machine to small pica did I notice it." *Answer.*— Dross has apparently accumulated in the throat of the metal-pot, and does not allow the metal to flow freely. The mouthpiece must be removed to clear the throat by driving it to the right. Do this only when pot is hot. When replacing, spread red lead, mixed with linseed oil, on all edges of mouthpiece, and, after putting gib in place, drive mouthpiece toward the left to its seat. Be sure the first hole in the mouthpiece is fully exposed to the mold cell.

IN a recent issue of an Eastern trade journal, Mr. Frank Blanchard states that only a few of the old-time hand compositors, loose in habits and careless of their personal appearance, now remain, and that the men who have taken their places at the machines are graduates at the public schools, the academies, and, in many cases, of the colleges. They are a clean-cut, clear-brained and representative body of men. They are provident in money matters, attend to business, and take good care that their acquaintance with John Barleycorn does not become too

intimate. Something of the same sort is going on in England, says the *Newspaper Owner*, of London. Linotypists, as they leave their work, neat, clean and well dressed, walk through the streets like the respectable citizens the great majority of them are, and in other ways indicate, by their bearing, that they are responsible men, in whose hands an extremely expensive piece of machinery has been placed, and who have calls made almost momentarily on their intelligence and aptitude. Compare these men with their forerunners at the case of not many years ago, and it will not be difficult to realize that, apart entirely from its mechanical and business aspect, the Linotype machine has been, and will continue to be, an important and refining factor in the social life of the higher artisan class.

LINOTYPES IN AUSTRALIA.— The *British and Colonial Printer and Stationer* says: "The value of modern labor-saving appliances and machinery, wherever invented, is quickly appreciated in our Australian colonies, mechanical typesetters, up-to-date rotary presses, and other recent improved mechanism and processes being extensively adopted. Melbourne, the present capital of the commonwealth, has two morning and one evening newspaper, all of which possess first-class plants. The *Morning Age* has 26 American Linotypes, the *Morning Argus* 20 American Linotypes, and the *Evening Herald* 12 American Linotypes and 1 Monoline. Outside of these newspapers, English Linotypes are generally used. One essential difference between the two makes is, according to an Australian correspondent, that the English matrix is cut deeper and the mold is shallower than the American. A blank slug cast on an English machine is .846 of an inch high. Manifestly, English and American matrices can not be run on the same machine. The following is a description of the correspondent's experiences with the large Duplex Linotype: 'In the government printing-office at Melbourne I had the pleasure of wrestling catch-as-catch-can every day for six weeks with the jumbo Linotype built at the English factory. This machine has a magazine thirty-six inches long, containing twenty-nine of each lower-case letter, and a mold disk sixteen inches in diameter, with a forty-two-em pica mold. The whole machine is of very unusual dimensions, and makes the American standard pica machine look very small indeed. Gentle reader, just imagine yourself helping lift a yard-long magazine containing twenty-eight or twenty-nine of each character in a pica font! In the commonwealth government office there are sixteen machines, five of them of the 'Big Ben' variety, and in the near future several double-deckers are to be added to this plant. The government pays the union scale, £3 10s. per week of forty-two hours. Newspapers pay 12 cents and 14 cents per one thousand ems.'"

RECENT PATENTS ON TYPESETTING MACHINERY.

Double-magazine Distributor.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 25, 1905. Issued August 29, 1905. No. 798,298.

Linotype Machine.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 25, 1904. Issued September 5, 1905. No. 798,994.

Linotype Magazine.— D. S. Kennedy, New York city, assignor to Mergenthaler Linotype Company, New York city. Filed May 3, 1905. Issued September 5, 1905. No. 799,007.

Wedge Spacer.— J. M. Bryant, Detroit, Michigan. Filed April 10, 1905. Issued September 12, 1905. No. 799,030.

Linotype Ejector.— John Keenan, Buffalo, New York. Filed August 10, 1904. Issued September 19, 1905. No. 799,792.

Tight-line Automatic.— E. E. Paddock, Sioux City, Iowa, assignor to Mergenthaler Linotype Company, New York city. Filed January 30, 1905. Issued September 19, 1905. No. 799,933.

Double-magazine Linotype.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed January 28, 1905. Issued September 19, 1905. No. 799,943.

Vise-jaw for Linotype.— W. H. Scharf, Montreal, Canada. Filed February 15, 1905. Issued September 26, 1905. No. 800,173.

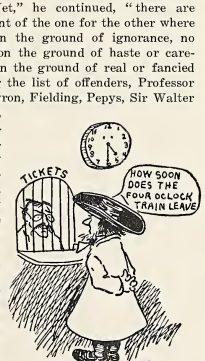
Linotype Mold.— J. Mayer and C. Albrecht, Berlin, Germany. Filed February 10, 1904. Issued September 26, 1905. No. 800,459.

Linotype Magazine Escapement.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed May 19, 1905. Issued September 26, 1905. No. 800,556.

Linotype Assembler.— C. L. Grohmann, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed May 18, 1905. Issued September 26, 1905. No. 800,569.

MISUSE OF THE VERB "TO LAY."

The confusion of the two verbs "to lay" and "to lie" is a mistake of daily occurrence. One can scarcely open a newspaper or a novel without finding such an error. Several interesting letters have recently appeared in the London *Spectator*, regarding the misuse of the verb "to lay," and Professor Lounsbury, of Yale University, in the August number of *Harper's Magazine*, shows that not even our finest writers are free from this error. "Even writers of the highest grade have gone down before the confusion which exists in colloquial speech between *lay* and *lie*. . . . The confusion of *lay* with *lie* naturally goes back to the period when the preterite of the one verb came to have precisely the same form as the present and infinitive of the other. It would not be surprising, therefore, to find the two confounded, as they are now, by the uneducated or the imperfectly educated. Yet," he continued, "there are examples of the employment of the one for the other where no plea can be set up on the ground of ignorance, no palliation can be offered on the ground of haste or carelessness, no justification on the ground of real or fancied poetic necessity." Among the list of offenders, Professor Lounsbury cites Bacon, Byron, Fielding, Pepys, Sir Walter Scott, Irving, Trollope, and Sterne, the last-named being an "incorrigible offender," wholly indifferent to contemporary rebukes. However, as Professor Lounsbury justly remarks, when one takes into consideration the millions of times in which *lay* and *lie* are confounded in popular speech, and the petty number of instances of such misuse that can be gleaned from the most exhaustive study of all our great authors, the wonder is not that these errors occur, but that they occur so rarely.



THE "PHILADELPHIA INQUIRER."
— *National Advertiser.*

JOB COMPOSITION

BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 50 cents.

SPECIMENS OF LETTER-HEADS.—Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

MENUS AND PROGRAMS.—A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

SPECIMENS OF BILL-HEADS.—Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents.

LECTURES FOR APPRENTICES.—Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 50 pages, fully illustrated, 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART BITS.—A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, $1, postpaid.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 402 pages, $2.

THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, Instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proof-reading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

BRASS-RULE work, containing miters and joinings, is the most costly part of modern job composition. Withal, it is a concise, clean-cut form of decoration. The greater effectiveness of designs done in brass depends upon their simplicity. An intricate composition represents an extravagant waste of time, while imperfect miters and broken joints are like a splash of mud upon a stylish gown.

Many good designs have been marred by imperfect rule joints, because the compositor failed to find an effective remedy for these defects.

C. W. Van Nostrand, Greenport, New York, expresses the experience of many others when he writes:

> The pressman in our office experiences much difficulty in making mitered corners show up. The rules appear to join perfectly in the form, but the connections are defective when an impression is made on the stock. I enclose some work of this nature. I am anxious to learn of an effective remedy.

Pick up any type foundry specimen-book and turn to a page containing a cluster of commercial printing in which the examples of business cards and stationery are arranged to overlap each other. This is the most intricate and difficult kind of brass-rule work, as it requires mitering at odd angles and tedious justification. You will notice that the corners and joinings appear as if made of one unbroken rule. This work is so skilfully done that many believe the printing is from electrotyped forms. These specimens are intended to show the printing qualities of the materials themselves, in practical usage, and thus it has become a time-honored custom to print foundry speci-



FIG. 1.



FIG. 2.



FIG. 3.

mens from type and rules only. The inexperienced workman insists that perfect joints are obtainable only with new materials. On the contrary, the secret of making perfect rule joints can be expressed in a few words — accurate workmanship and a thorough knowledge of methods.

Fig. 4 shows striking disfigurations caused by imperfect joints in a design that is pleasing in every other respect. It is a specimen well suited for illustration in defining the remedy. It is true that it is less difficult to do good work with new rules; but it is a fact, also, that perfect work can be done with rules that are quite old. In constructing a panel-design of this nature the compositor must first build a solid surrounding wall of either new metal furniture or point-set quads. Brass rules that have been previously used for long runs are usually bent inwardly or outwardly at their ends, as the case may be. A frame of solid quads, with high electrotype quads around the corners, will force the rules into place in the lock-up. Still better are the high, one-piece metal corner quads made for this purpose by all typefounders. (Fig. 1.) Mitering should be done only when absolutely necessary. Of course, mitered joints

are imperative when one-piece parallel rules are used. Full-faced rules, or rules beveled on one side, with square ends, are the most economical, and a joint formed by "butting" can be made quite as perfect as the time-consuming mitered corner. When mitering is done on the conventional Chandler & Price, Wesel or Hanson machines, the rules must first be cut into lengths. These pieces should be about six points longer than the required size. Adjust the machine to forty-five degrees for a square corner, and cut a miter on one end of each rule. This seems simple enough, but there are few men, indeed, who can cut an absolutely perfect miter. All these machines are made to cut deeper at the foot of the rule, which tends to produce a perfect joint in the two connecting faces. The machine must now be set for the reverse miter and for accurate length. This adjustment must be made with exactness. First, move the triangle in position to cut a square end, and then set the gauge with point spaces. Thirty-six or forty-eight point spaces, arranged body to body, should be used for this purpose. This will assure a more accurate gauge than could be secured with twelve-point quads in "set-to-set" arrangement. Raise the handle so that the knife will rest against the very top of the line of spaces and then move the gauge up snugly against the other end. Tighten the thumb-screw. Never adjust the knife while the handle is down with the blade resting against the bottom of the quad, for if you do, the rule will cut a trifle short. Now move the triangle to forty-five degrees and fasten the set-screw at the bottom. When the miters are cut, the feet of the rules should be faced on a piece of emery paper to remove the burr.

Foundry-cut labor-saving lengths are the best and most economical for unmitered panels.

The rule-design should be built up in its entirety before the display is inserted; the blank space to be filled in with new metal furniture. Top and bottom rules must always overlap the vertical or side rules. Finally, set up the display to accurate measure and insert it in the place of the furniture. Results will depend upon the lock-up. Tighten the quoins with the fingers at first, and then plane all the rule joints and corners individually with a smooth piece of boxwood. Go over all the joinings carefully with the fingers to detect unequal heights in connecting rules. A handy article that should be in the possession of every lock-up is a small piece of smooth facing stone. If the rules are well worn and in poor condition, the joints should be first filed gently with a fine jewelers' file and finished by facing with the stone. Some printers may object to applying a file to the face of the rules, but if the rules are in bad condition in the first place, surely it can do little injury, and it is bound to improve the finished job. New rules should be faced with the stone only.

It is impossible to produce good rule joints when rules that have been used for some time in long runs are mated

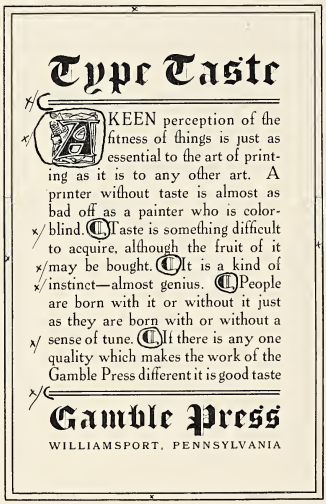


FIG. 4.



FIG. 5.

with new ones. When old rules are badly worn on the ends they should be shaved down on a mitering machine to the next smaller size. A hand-press proof of the form as it now stands will reveal minor defects in the joinings, if any remain. Slight openings may be neatly closed by inserting small bits of tinfoil between connecting rules; not to extend far below the face, however. After relocking, go over the joints again with the facing stone. Soft solder,



Make up for colors.
x Light blue tint. Balance in black

FIG. 6.

which is sold in 6-inch lengths, wire shaped, is good also. It must be flattened on the ends with a quoin key and must be used cold. A form that has been carefully prepared in the above manner very seldom requires an underlay. Make-ready by overlaying will answer the purpose. Fig. 4 is a first proof of an unprepared form, showing numerous breaks, while Fig. 5 is a hand-press proof of the same form made perfect by the methods described.

The principles of work-and-turn may be applied in a number of instances to produce perfect rulework. Jobs containing a great many intersecting rules should be printed double, with the vertical rules in one half of the form and the horizontal in the other. This method saves considerable time in the composition and always assures perfect joints. The work-and-turn idea is of especial value in printing heavy borders from twelve, eighteen and twenty-four point metal and brass rule, which is difficult to cut and miter perfectly. The form is run with the side rules only and the top and bottom rules are printed over at another impression, with perfect joints as a result.

Non-joining metal borders, similar to Fig. 2, are preferable to connecting pieces (Fig. 3) for all practical purposes. The compositor should avoid the difficulties connected with making perfect joints in metal borders, when equally pleasing results may be attained with less labor.

The dividing of forms to print in colors is an important and interesting subject for discussion in connection with the mechanical part of job composition. Accuracy and facility are two requirements in dividing color forms.

Fig. 6 is to be made up for colors, as marked. To begin with, the composition for colorwork should be completed as a single form before it is separated into colors. The surrounding wall of metal furniture should be built in duplicate on an adjacent galley as a foundation to work against. As a time-saver in the lock-up and in attaining register on the press, it is essential that both forms should be made up to exactly the same size and to register within themselves. There should be no need of changing the gauge pins after one form is printed to properly register the succeeding color. The parallel border in Fig. 6 is to enclose a light-blue tint, printed from six-point rule. Modern point system materials have done much to facilitate this class of work. Simple arithmetic has taken the place of guesswork. The tint border of six-point rule is made up as shown in Fig. 8 and surrounded with twenty-four-point metal furniture. By adding the points contained in the materials between the border and the first parallel rules to be printed in light blue, we have the exact amount



FIG. 7.

of furniture and leads to go at the head on the inside of the six-point border. The rules, initials and paragraph marks are transposed from Fig. 7 to their proper place in Fig. 8, in relation to the top and bottom of the panel, by means of simple addition and subtraction. The correct positions of the paragraph marks in the various blank lines are attained by lifting the type lines to a stick and justifying the marks accordingly.

Forms made up for colors should be justified with the

smallest number of pieces. Solid metal furniture is preferable to a combination of leads and slugs. Two or three one-point brass leads should form part of the justifying

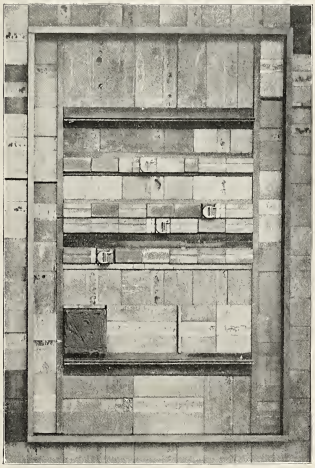


Fig. 8.

material here and there in the color form, so that any necessary changes to secure register may be easily made.

Fig. 9 shows how a form of colored plates should be locked to simplify the work of attaining register with the key form. Colored plates, with wooden bases, are not always mounted to register perfectly, and it is very often necessary to twist a color plate one to six points to attain register with its key plate. The system of placing a small piece of metal furniture and a few one and two point leads in the head margins and at the foot of each page and between the locking furniture, permits of making a shift in any direction, or a swing to register in a few seconds, without disturbing the position of the balance of the form. The quoins should be marked across with chalk, as illustrated, so that they may be relocked to their former positions after making alterations. An effective seal, to prevent quoins from slipping, during long runs, consists of driving a buckshot between the corrugations of the quoins with the locking end of the key. This seal is easily removed with a pair of tweezers. (Fig. 10.)

In brass rule the compositor has his simplest and most severe material. Handled wisely and with the proper types, the use of brass rule imparts to a design an element of strength and a high order of refinement and dignity. Brass rule in a design either looks well, commonplace or decidedly bad. When it looks well, the use is simple, direct and honest, and is invariably the work of the most skilled men in the composing-room. A design which depends for decorative effect upon brass will achieve this effect not so much from what a compositor has done as from what he has left undone.—Will Bradley, in the *American Chap-Book*.

A brass-rule composition that is mechanically perfect reveals the work of a master hand. When such a composition is at once truly artistic, it is the product of a master mind. The compositor who is enamored of ingenious manipulation too frequently subverts good taste in his eagerness to exploit mechanical skill. It is important, then, first of all, to consider utility and decorative value, when brass rule is used to assist the effectiveness of typography.

The utilitarian value of brass rule is evident when a panel defines an area, when it establishes the confines of typography, or when it marks the existing divisions of copy into paragraphs.

To properly attain these objects requires conservative use of these materials. A single rule of medium weight will mark the confines of typography with as much certainty and with greater effectiveness than an intricate combination of panels.

The decorative value of brass rule is recognizable when it supplies symmetry, when it effects harmony in typework, and when it adds beauty of line, good proportion and perfect balance.

The chief motif of a panel, when used in cover and title pages, is utility. Decoration will be the natural outcome of a due regard for the simple requirements of utility. In Fig. 11, utility does not demand the marking of so many divisions of the copy. The underscoring adds neither emphasis nor decoration, and it is most inharmonious and inappropriate. A plain panel of single rule defines the area of the page in an adequate manner. (Fig. 12.)

Brass rule has supplied decoration in Fig. 13. Its use is neither excessive nor obtrusive. The weight of the rules has produced contrasting color value and the shape of the design is in harmony with the lettering and the trademark.

A well-chosen color scheme lends further attraction to

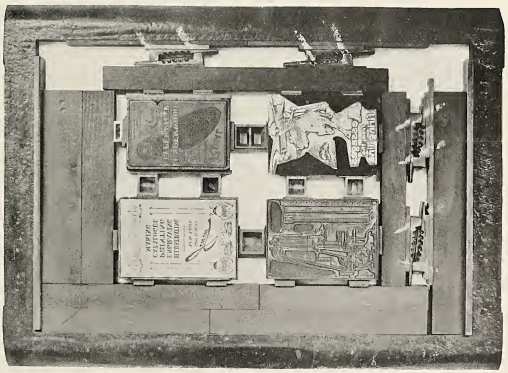


Fig. 9.

this pleasing specimen of typework. The feature line is printed in cover red and embossed, and black is used for the balance of the typework and the rules, with a yellow tint-block background for the ink ball in the trade-mark — on chocolate-colored paper.

INVENTION OF PAPER.

Paper was invented by a Chinaman who was contemporaneous with Christ. He was a secretary at court during the reign of Kwang Wu, a prince who reigned A. D. 25-28. In early ages, when the Chinese had no written language, they had no special need of paper. Real estate transfers were certified by means of a piece of cord, in which knots were tied according to the number of acres sold or the price paid. But as population increased and business transfers became more frequent, something more definite than the cord was needed, and the art of writing came into use. At that time the deed of purchase consisted of a few letters on a bit of bamboo. As knowledge increased and literature began to be cultivated, legal and historical records became more numerous. These bamboo strips were then found to be heavy and cumbersome, and the need of a lighter and less bulky material was felt.

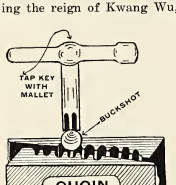


Fig. 10.

The secretary, Ts'ai Lun, then began his experiment in papermaking. How long he worked before he met with success is not known. But, at any rate, the materials with which he experimented, and of which paper was formed, are, with all the experience which has since been gained, found to be the best for the purpose. Though the Chinese have since substituted other materials for the formation of the pulp from which their paper is made — purely for economical reasons — Ts'ai Lun had the satisfaction of accomplishing that for which he had worked. The manner of manufacture soon became generally known and paper factories were established in all parts of the kingdom. With the spread of learning, which received an impetus from the facilities afforded by this invention, the demand for paper soon exceeded the supply. Old rags were not plentiful nor cheap enough to permit of paper being made and sold as cheaply as was necessary or desirable. Accordingly, experiments were made with other substances and proved successful.

A recent discovery in the manufacture of paper is exceedingly interesting, and liable to prove a great advantage to the Western farmers. It has been found that the stalks of corn, or rather the shining coat which enwraps the soft pulp of the stalk, can be used for making wrapping and note paper, a superior kind of cardboard and the best of stationery. Thus a corn crop crisped by the burning winds till the milk of the corn is dried up and the grains rendered unfit for any use may, by means of this new process, be turned into dollars for the farmer's pocket.— *New York Herald.*

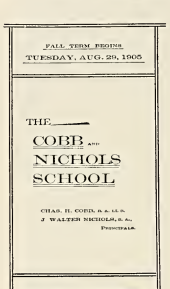


Fig. 11.

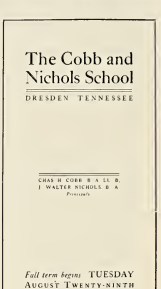


Fig. 12.

The Kelmscott Press

Printers of Catalogues
Booklets, Brochures, Etc.

Downers Grove, Illinois
Long Distance Telephone 12

Chicago Office, Suite 315
Telephone

DOWNERS GROVE
The Kelmscott Press
ILLINOIS

145 La Salle Street
Central 30

Fig. 13.

I GET THE INLAND PRINTER regularly, and think that it is the pink of perfection.— *W. Guy Pickell, Managing Editor Dundalk Herald, Dundalk, Ontario.*

Thanksgiving Services

November 30
Nineteen
Five

First Reformed Church
Amherst, Wisconsin

CASLON TEXT USED IN DISPLAY
MADE BY THE
INLAND TYPE FOUNDRY
SAINT LOUIS

PERU SAVINGS BANK & TRUST COMPANY

A GOOD BANK IS MORE THAN A MERE DEPOSITORY FOR FUNDS—THIS BANK IS EQUIPPED TO SERVE YOU WELL AND FAITHFULLY IN EVERY BRANCH OF BANKING ¶ ACCOUNTS OF FIRMS OR INDIVIDUALS SOLICITED. ¶ ALL BUSINESS ENTRUSTED TO US GIVEN PERSONAL ATTENTION

KNOWLTON, PENNSYLVANIA
425 GRAND AVENUE

Recital of Romantic Music: Schumann Club: Tuesday October three
Nineteen Hundred & Five: Eight o'clock P.M.

Academy of Music
Plainfield, N. J.

¶ McFarland, Avil & Caslon Italic used in display. ¶ Made by the Inland Type Foundry, Saint Louis

CHICAGO BUFFALO

BOOKMARK OF THE OPTIMIST

THE world's philosophers—the Sayers of the Word—were optimists; so also are the men of action and achievement—the Doers of the Word. . So too, our most potent men of letters have been optimists in their books and in their lives. We may set it down as a rule that he who would be heard must be a believer, must have a fundamental optimism in his philosophy . . . a basic confidence in the good destiny of life and of the world must underlie his work. . . . In my outlook upon our times I find that I am glad to be a citizen of the world, and as I regard my country, I find that to be an American is to be an optimist. Every optimist moves along with progress & hastens it, while every pessimist would keep the world at a standstill. . . . . Optimism is the faith that leads to achievement. ✍ Helen Keller

THE NEW CASLON BOLD

THERE IS NO TYPE more popular with printers and publishers than the well-known Caslon Old Style. It finds favor everywhere because of its adaptability to every kind of printing. Several foundries make a "Caslon," but there is a great difference in the cut of the respective faces. Our Caslon Old Style is the leader of them all, and invariably takes the preference when a close comparison is made by purchasers. ¶The Keystone was not the first foundry to make Caslon Old Style, but it is the first to make this beautiful series of Caslon Bold. It will be seen at a glance that we have preserved the old style features of the original letter and by widening the sizes 12-Point and smaller and making the color or weight and width in proportion throughout, we have eliminated the faults found with the Caslon Old Style. Otherwise Caslon Bold is the original Caslon face made heavier and uniform in all sizes. ¶The ceriphs and thin lines even on the smallest sizes are strong and durable, no characters overhanging, and we may say in other similar details the face is almost ideal. As will be seen by the gradation of sizes shown in comparison on the following page, it is made in the sixteen useful bodies from 5-Point to 84-Point, on the Universal Line of Nickel-Alloy Metal the hardest, toughest and most durable known to type founders. When putting out new faces we usually leave the printer and publisher to judge as to the usefulness and desirability of the face, but we want to go on record right here to the effect that Caslon Bold is the peer of any type face ever produced, not excepting the original Caslon itself, and will be purchased with a consciousness of its great value by all users of the Caslon Old Style. It is not necessary for us to point out the general excellence of the new face, for that is apparent to all. ¶The Keystone is the only foundry to see the possibilities and recognize the demand for such a letter as the Caslon Bold. Its field of usefulness is practically unlimited.

CASLON BOLD

Advance Showing of one of the Most Useful and Handsome Type Faces ever placed before American Printers





10-Point 16 A 32 a $2.50 C. $1.20 L. C. $1.30

CASLON BOLD WILL BE WELCOMED BY THE PRINTER BECAUSE IT IS WORTHY

It will be made in the sixteen sizes as shown nel on this page showing letter "H." series has no overhanging or kerned to break down when on press. The y and worth of this type will be seen a glance, and no doubt it will become pular as the famous Caslon Old Style

12-Point 16 A 30 a $2.75 C. $1.30 L. C. $1.45

KEYSTONE TYPE FOUNDRY AKES CASLON BOLD SERIES

st on Universal Line, Point Body oint Set of the justly-celebrated el-Alloy Metal, a combination in e making which insures absolute fection. Keystone Type stands upon its reputation $1234567890

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S LETTER WILL RANK LEADING TYPE FACES

e product of the Keystone pe Foundry, both in wear- qualities and originality of ign ranks among the best

18-Point 8 A 16 a $3.25 C. $1.50 L. C. $1.75

E WISE PRINTERS eir composing-rooms -to-date by replacing olete type faces with e more modern ones

24-Point 5 A 11 a $3.50 C. $1.60 L. C. $1.90

TERS SHOULD k into the merits of this series, and we think they will like it

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Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 150 pages, $1, postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

PARAFFIN SIGNS.— A. E. M., Benton, Illinois, writes: "Will you kindly give me instructions as to the proper method of applying paraffin to placards to give them a waterproof finish?" *Answer.*— Paraffin may be heated to a liquid form and then applied to the cards with a brush. Other information covering this kind of work appeared under this heading in the October issue of THE INLAND PRINTER.

THE REPORTER JOBROOMS, KINGSVILLE, ONTARIO.— The souvenir program of the Windsor District Summer School is neatly gotten up. The color selection shows an appreciation of the proper relation of ink and paper. There is much room for improvement in the presswork. Cut overlays should have been used on the half-tones, especially the cut of Rev. D. H. Moyer, which appears flat, the detail being lost entirely. The cut of Dr. Ewan could also be improved by the use of a properly made cut overlay.

WRONG GRADE OF BLUE INK.— T. C. Company, Madison, Indiana, writes: "We are enclosing herewith a label, and would like to have you state through the columns of THE INLAND PRINTER if there is any kind of ink or preparation made that will prevent the ink from rubbing off." *Answer.*— The ink employed is not suitable for labelwork, being ground in a resin varnish, and should only be used for poster printing or work of that nature. A good label blue, made with linseed oil varnish, can be obtained from any reputable inkmaker for from 60 to 75 cents per pound.

PHOTOGRAVURE.— D. R., Toronto, writes: "Having, from your answers to others, improved my work very much, particularly in aluminum souvenir goods, I would ask you how the enclosed sample was finished. It is, I believe, a half-tone, and our manager wishes me to turn out some work like it." *Answer.*— The sample before us is a very neat specimen of photogravure work. After the prints have been made the sheets are varnished and then laid out singly to dry. They are then placed between sheets of zinc and put in a powerful plating press and ironed out, which gives them the polished finish.

SIZE FOR GOLD LEAF.— J. H. W., St. Paul, Minnesota, writes: "Can you tell me what kind of gold size will hold gold leaf on silk or satin; also which way is best to apply the gold leaf? I have tried light and heavy gold size, but I am unable to get it to hold any length of time, the gold leaf coming off as soon as the sheets are handled." *Answer.*— Use a good grade of heavy gold size; add to each quarter pound two or three tablespoonfuls of gloss varnish, and carry as full a color as is possible without filling up the type. To complete this work it is necessary to take two impressions. First, take an impression on the cloth and place the gold leaf in position, and then lay a sheet of paper over the whole and take the second impression on this smut sheet. This firmly impresses the gold leaf. Allow the work to lie at least twenty-four hours before brushing off. Another way to do this work rapidly is to take an ordinary clothes wringer, and, with several assistants to lay the gold leaf on, run it through the wringer instead of taking the second impression. Always use the smut sheet over the gold leaf before running it through.



NIAGARA FALLS FROM THE DECK OF THE MAID OF THE MIST.

INK WILL NOT LIE.— E. B., St. Louis, Missouri, sends a label printed in three colors — light blue, red and bronze-blue. He writes: "Enclosed find a copy of a label I have just run. As you will see by this copy, the blue would not take on the other colors. I tried several different kinds of inks, but they all seemed to mottle. The ink

used was a bronze-blue costing $1.50 per pound." *Answer.* — The trouble lies in the red. Too much dryer has been used in this ink, causing it to crystallize. When one color follows on top of another, as in this case, it is well to add a small quantity of ink softener to prevent it from drying too quickly. Try a heavy blue ink with very little varnish in it. If this does not lie perfectly, dust the sheets with powdered magnesia, in the same manner as gold bronze would be applied; this will dull the finish of the red and allow the blue to lie.

EMBOSSING ON CYLINDER PRESS. — C. W., Chicago, Illinois, writes: "Will you kindly tell me by what method embossing is done on cylinder presses; also what kind of composition is used to obtain the best results?" *Answer.*— There are different methods of embossing on cylinder presses. The size of the form and number of copies to be run should be considered when preparing the cylinder for a job of this nature. First, the cylinder should be stripped of all the regular packing, including the pressboard. This being done, a special packing for embossing should be made. Take a sheet of pressboard, the size of the form to be embossed, place it in the clamps in the usual way and glue the entire sheet fast to the cylinder. This sheet should receive a coat of glue and a top sheet of strong manila placed over it and drawn perfectly taut. The packing should be glued, one sheet of manila upon the other, in this manner, until the full amount of permanent packing has been acquired. A temporary packing is now put on in order that the form may be registered in properly. After the form is all in register, remove the loose sheets and the cylinder is now ready to receive the composition. A mixture of fish glue and plaster of paris form a very good composition for embossing. This should be made into a paste and a thin coat spread on the cylinder so as to conform with the pages on the bed of the press. Now lay a sheet of tissue paper over the composition and oil it. The plates should also be kept well oiled during the process of make-ready, as it will require several impressions to obtain a perfect matrix. The first impression should be run slowly, and if the composition sticks to the plates, it should be cleaned off and another sheet of tissue placed on the cylinder at such places as have picked or broken through. The excess composition is now removed from around the edges of each page. Then run the press around on the impression several times at the regular speed. To obtain the best results, the press should be controlled at this speed during the remainder of the make-ready. The matrix should now be examined and the weak places pointed out. These should be brought up by spreading a thin film of the composition over such places as may be necessary and a sheet of tissue hung over it as before. Run the press around on the impression several times at intervals during the process of drying. A draw sheet is now put on and dampened slightly before an impression is taken. Should slight breaks appear in the matrix during the run, they can be easily patched up with glue and tissue paper.



JUNE ON THE DESPLAINES RIVER.
Photo by E. J. Hall.

WHITE INK ON ROUGH COVER STOCK. — R. A. W., Oakland, California, writes: "I am sending you under separate cover several specimens of a job run with white ink on rough cover paper, and would like to know if you can advise us how to improve the printing. We used the best grade of white cover ink, and the impression is as strong as we dare make it; while to keep up the proper color we are obliged to run so much ink that it fills up the letters badly." *Answer.*— Antique-finished stock, small type and white ink do not form a very good combination for a successful job of printing. There is little to choose between the several specimens sent, except the one with two impressions, which brings the white out much stronger on the heavy type. In setting a job that is to be printed with white ink, care should be used in the selection of the type, using only clean-cut type and no smaller than twelve-point. Even this is too small where the distribution is not perfect. If the ink has a tendency to fill up the type or cake on the form, it may be reduced slightly with a

heavy No. 2 varnish made from linseed oil. All other reducers should be avoided.

Opinion on Cut Overlays.— S. W. H. P., Geneva, New York, writes: "I enclose herewith some overlays of which I would like to have your opinion. Are they made correctly? Is not the manila sheet used for shading the edges of the vignetted cuts a little heavy? I also want to learn something of the powdered overlay process. The one enclosed was made by dipping the printed impression into a solution and then covering with emery. I have had some trouble printing on wax paper. I used a full-bodied black ink with some varnish in it, but the wax would cake on the type so badly that it would soon fill up." *Answer.*— The manila sheet is entirely too heavy to be used for cut overlays. Paring away the edges on a heavy card or manila does not insure a perfect blending of the cut. In fact, it has just the opposite effect, simply pounding the center of the plate into the block and causing the edges to come up. A three-ply overlay, made from a hard book paper, 28 by 42, seventy pounds to the ream, would be more suitable for cuts of this kind. The overlays for the square half-tones are more practical, though a heavier paper should have been used and a three-ply overlay made, using the base sheet for the sake of impression, which is necessary when running large cuts in combination with type. The powder overlay is made by dusting emery powder over the print before the ink is dry. A solution of diluted white french varnish is applied to the powdered sheet by spraying. This not only affixes the emery coating firmly, but it also supplies a desirable hardness to the overlay sheet, a factor that gives a sharp delineation to the impression from a half-tone illustration. Considerable touching up is required to secure the best results with this overlay, and this is done by scraping unnecessary accumulations of emery from the high lights with a pen-knife. If the coating is found to be insufficient to supply the proper tones, one, two and three sheets are sometimes applied. A medium grade of ink with sufficient dryer should be used for printing on wax paper. Use a soft ink as a reducer instead of varnish. Carry just as little color as is possible, with a fairly strong impression.

HOW THE TYPE ON WEBSTER'S DICTIONARY IS SET.

Special interest attaches to the methods employed in manufacturing of Webster's International Dictionary, because of the importance of its contents to the English-speaking people and from the fact that it is one of the largest and heaviest books in common use.

It contains more than twenty-three hundred pages. To make such a book in a durable form calls for experience, skill and honesty. Nothing can be done in a hurry or cheaply or dishonestly in making the dictionary. The book must stand so much hard usage that to put out an inferior article would mean the business suicide of the publishers.

The entire staff at the office where the dictionary is printed reflects the dignity of the labor of putting out the book. Here is put into form, between two covers, the sum of all knowledge concerning the English language, to be sent forth to the four corners of the earth, and, through use in courts, schools, libraries and homes, raise the English-speaking people to a higher understanding of their mother tongue and a better knowledge of life and its problems.

Setting type for the dictionary is relatively slow work. The compositor has more than 255 boxes of letters and characters in his case of type, against 152 in ordinary work. These are contained in an ordinary job case, in which the type is specially laid, or distributed, to suit his needs, and in one or more small cases, to hold the characters used less frequently than those in the larger case. Thus three cases are employed, to one in ordinary work. Every first word in the dictionary is set in boldface, or black type. Only one box of capitals is used at a time in this, according to the letter being set, and this makes more room in the large case for other characters.

Then comes the pronunciation in parentheses, and the source of origin, generally employing Greek or some other foreign words, set in brackets. Then come the definitions of the word, and in some cases special characters to illustrate the meaning. Italics are used in nearly every definition.

This variety of type the dictionary compositor learns to employ with a precision that would bewilder an ordinary printer, not accustomed to the lay of a dictionary case. An ordinary page of the dictionary contains about seventy-five subject words and their definitions, and generally three or four cuts. Across the bottom are key words giving the sounds of the vowels employed on the page. One page containing seventy-five words and their definitions will contain from three hundred to five hundred accented letters.

As fast as the type is set, proofs are taken and the difficult work of proofreading begins. This is a task the publishers feel is never complete. Probably no work in the making of books is more exhaustive than the reading of proof for a standard dictionary. Some one pores over every letter, word, line and paragraph, hour on hour, in aggregate, before it receives a final O. K.

On the last revision of Webster's the proof was read more than fifty times.

After a dozen readings or so are given the galley proofs by the printers' staff of experts, a fresh set is sent to the publishers, who send them to the contributors for authors' corrections. After these corrections are made,



THE "CLEVELAND PLAIN-DEALER."
— *National Advertiser.*

and the office editors also go over the proofs several times, the printers then get the proofs again, make the additional corrections, and send back revised proofs for further corrections, if needed.

After every error detected in the galley proofs has been corrected, the type is made up into page forms of three columns each, nine and one-half inches deep. Then page proofs are taken, and these are given several readings, after which the pages are electrotyped.—*Geyers' Stationer.*



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 80 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.—By Adele Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. Cobbett's purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

FOUR WINDS.—W. H. B., Charlotte, North Carolina, sends a proof with a "correction" by a proofreader making a sentence speak of "His elect gathered from the 'forewinds' of the earth," and says: "The word 'forewinds' is not in the dictionary, but the word 'fourwends' is, but is obsolete. Will you please tell me which is the correct spelling?" *Answer.*—There never was a word "fourwends," and our correspondent has miswritten what he meant for "forewend;" but that word is entirely foreign to the subject. There is no word "forewind," but the phrase "fore wind" is in the dictionary, though it is not what is wanted here. What is meant in the passage in question is what was set in the type, but spoiled by the proofreader. The "four winds" of the earth, it should be, meaning the four directions, north, south, east, and west.

CONFLICTING GRAMMATICAL OPINION.—Henry Sweet, author of "A New English Grammar," said by him to have been written "to supply the want of a scientific English grammar," says in the preface of that work: "Even in the more beaten tracks I have found many obstacles and difficulties which it has cost me years of hard thought to conquer—often only partially. Practical teachers, who generally confine themselves to one book and one method, are often hardly able to realize how unsettled grammar still is. I remember once reading a paper on grammar before the Philological Society, in which I modestly advanced the view that 'cannon' in 'cannon-ball' was not an adjective. When I had finished my paper, an English philologist, who was also a teacher, got up, and told me that my criticisms were superfluous, as no practical teacher possessed of common sense would think of calling 'cannon' in 'cannon-ball' an adjective. Thereupon another eminent philologist, who was not only a schoolmaster, but had written an English grammar, got up, and, to the intense amusement of the meeting, maintained that 'cannon' in 'cannon-ball' was an adjective and nothing else; and although he refused to commit himself to a comparison 'cannoner,' 'cannonest,' he found another speaker to support him."

EXHAUSTIVE GRAMMARS.—H. F. S., Milwaukee, Wisconsin, sends us this question: "Which is the best edition of Goold Brown's 'Grammar of English Grammars,' and where may it be procured? Please give similar information concerning any two other grammars which, in your opinion, are standard, exhaustive, and authoritative treatises on the subject." *Answer.*—Brown's work is published by William Wood, New York, and may probably be bought almost anywhere. Any bookseller should be able and willing to get it, though it is not likely to be found in stock in most stores. Goold Brown died half a century ago, and any edition of his large work would probably be merely a reprinting without change, though many text-books have been made by other editors with Brown's name, but not his unchanged matter. No book on grammar is known to the editor which he can call standard, exhaustive, and authoritative. A great many are authoritative, but none is exhaustive, and it is doubtful whether a book on the subject will ever be written that a careful critic could conscientiously accept as finally decisive in every particular. One of the books best entitled to be considered authoritative is "A New English Grammar, Logical and Historical," by Henry Sweet, formerly President of the British Philological Society, and author of "A History of English Sounds," "A Primer of Phonetics," etc.

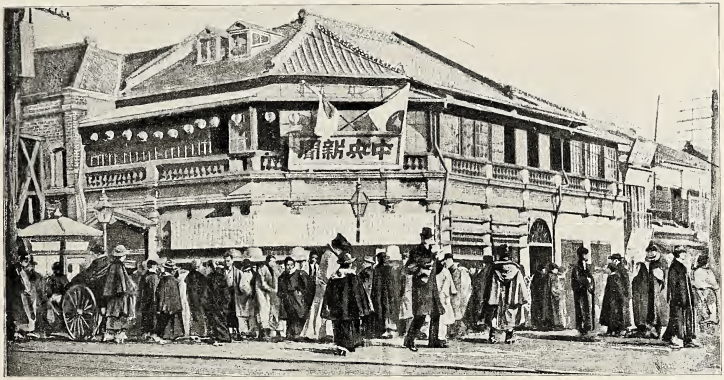
SUBJUNCTIVES.—E. D. B., Philadelphia, Pennsylvania, writes: "Thank you for your reply to my questions in the September INLAND PRINTER. The subjunctive mood is still not plain to me, however. If 'were' is the correct word in 'When he was told it, he asked them if it were true,' why is 'was' correct in 'The high priest asked him if he was Christ,' and in 'He sent me to find out if all was well with them'? In this last sentence 'whether' has the same meaning as 'if.' Is the following sentence, which appeared in the same issue, correctly punctuated? 'To illustrate; one says he feels, now the question is how do you feel, or he feel.' Is the comma after 'feels' correct, or should there be a period or a semicolon instead? Should 'how do you feel' be quoted, 'how' be begun with

a capital, and 'feel' have an interrogation-point after it? Of course 'or he feel' could not be punctuated in this way." *Answer.*— Unfortunately, the question was answered wrongly. There is no difference in the sentences here quoted, and "was" is the correct form for the first as well as for the others. There are many people to whom the subjunctive mood is still not plain, in the sense in which these words are probably used by our correspondent —namely, that it is not always easy to decide whether to use its peculiar form or not. But in most of the cases of doubt the choice is not imperative, as the form of the expression is correct in either indicative or subjunctive mood. There are but few expressions in which the subjunctive is now demanded by usage; at least, there are few in which the mood is indicated by peculiar form. These few, however, do not seem likely to undergo change, and they are sufficient to prevent the subjunctive mood from ever becoming extinct, which many grammarians have noted as a probability. It is right to say "if I were you," and it is wrong to say "if I was you;" it is right to say "if he were coming," when we know he is not coming, and it is wrong then to say "if he was coming;" it is right to say, "Though he slay me, yet will I trust him," and it is wrong to say "though he slays me." There is no probability that in these and a few other cases what is now wrong will ever be right; and until this comes about the subjunctive mood will not be extinct. The sentence inquired about is not properly punctuated, and it is this editor's fault that it is not, because he sent the letter as written to the printers without correcting the punctuation in copy. It would be correct as suggested above, and the last part could be fitted in as a parenthesis, "(or he feel)?" But the quotation-marks suggested would not be necessary. A good form for the sentence would be, "To illustrate: one says he feels; now the question is, How do you feel (or does he feel)?"

I AM an ardent reader and student of THE INLAND PRINTER and have gleaned untold good from its pages.— *C. H. Sherman, Spokane, Washington.*

A TINKER'S DAMN.

What is the origin of the phrase, "A tinker's damn," and whence did it derive its present significance? Mr. James MacArthur throws some light on the matter in his "Books and Bookmen" department in *Harper's Weekly*. The common application of the term, he says, is a misuse of it. The phrase had a homely origin. A tinker's dam is not an epithet, but a wad of dough or soft clay raised around a spot which a plumber, in repairing, desires to flood with solder; as the material of this dam can be used only once, it is thrown away as useless — hence the proverb. [Mr. MacArthur is not a close observer. The tinker's dam, or the plumber's dam, is made of blue clay. The heat of the molten metal does not affect it. It is used over and over again. A little water to make up for the evaporation keeps it indefinitely. The tinker's damn is spelled with an "n." Its worthlessness is due to the lack of force behind it — used too often by the tinker it has no significance. The interpretation of the other dam won't hold water, metaphorically speaking.]



OFFICE OF "TCHOU-WO-SHIMBOUN" (ORGAN OF THE CENTER PARTY), TOKIO, BEFORE WHICH THE ANTI-PEACE RIOTS TOOK PLACE.

AMONG the different uses to which aluminum is applied the latest is its manufacture in Germany as a substitute for tin-foil. It is not the real aluminum, but paper covered with powdered aluminum, which it is alleged possesses the quality of preserving food of all kinds. One of the advantages of this new product is that it contains no arsenic or any poisonous metal. The paper used is an artificial parchment, obtained through the action of sulphuric acid upon ordinary paper. The sheets are spread out and covered upon one side with a thin coating of a solution of resin in alcohol or ether. Evaporation is precipitated through a current of air and the paper is then warmed until the resin has again become soft, when powdered aluminum is sprinkled upon it and the paper subjected to strong pressure to fasten the powder. The paper is affected neither by the air nor by fatty substances, and it is cheaper as well as better than tin-foil.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., hearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printing Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

DRESDEN has a municipal newspaper, bequeathed to the city by Doctor Gunt. The profits are to be used in beautifying the city and for charity. The paper has a large circulation and is the principal advertising medium, so that these interests will be materially advanced.

AD.-SETTING CONTEST No. 18.—At this writing, three weeks before the close of Ad.-setting Contest No. 18, thirty-four specimens have been submitted. This would indicate an unusual number of entries before the close, and the contest will undoubtedly prove a very profitable one, as many very nice arrangements of the copy have already been received.

IT is customary for dailies in small cities to charge advertising by the inch, but the Bay City (Mich.) *Tribune*, with a circulation of about six thousand and published in a city of fifty thousand, has broken away from the custom and on October 1 put in effect a card based on the line rate. The transient rate is three cents per line, and the card is graded down to 1 cent per line for 14,000 lines. On small contracts this rate is an advance of about forty per cent over the old inch rates, while on the larger contracts the advance is but fifteen per cent. The *Tribune* should state its circulation on its card.

ADVERTISEMENTS in color have always been exceedingly expensive, as it was either necessary to prepare an insert or run the pages containing such ads. through the press a second time, but the "Butterick trio"—the *Delineator*, the *Designer* and the *New Idea Woman's Magazine*—have apparently overcome the difficulty in some manner which is their secret, as attractive advertisements appear in their October issues in color. Ralph Tilton, their advertising manager, announces that they are prepared to accept such advertising at a charge of but little more than the usual rate, and believes that the demand will be great.

ONE of the strongest circulation circulars I have seen has just been issued by the Rockford (Ill.) *Register-Gazette*. Last May an examination of the circulations of the three Rockford papers was made, but the *Register-Gazette* was the only one which made the result public. It then asserted that "some day, in some way" it would get hold of the other reports and publish them. It has done so in the form of a circular containing reproductions of the three reports and some very straightforward comments and comparisons. The accompanying cut appears on the title-page.



TITLE-PAGE OF THE ROCKFORD (ILL.) "GAZETTE'S" CIRCULATION STATEMENT.

EIGHT YEARS OF ADVANCEMENT.—With the last issue of THE INLAND PRINTER this department completed its eighth year, and these eight years have seen a marked improvement in the work of the compositor and in the interest which the publisher takes in producing an attractive paper and conducting a profitable business. During this time seventeen very successful contests in ad. composition have been conducted, the usual number of entries being nearly two hundred, and one having as high as 265 contestants. Letters of commendation on the value of these contests are being constantly received, and a pleasing fact is that all those who enter do so for the real profit and ideas for improvement in their work to be derived, as

no prizes have ever been offered. This speaks well, particularly for the younger printers of the present day, and apparently disproves the assertion that men who enter the trade to-day do so for the same financial reasons that they enter any other trade, and that printing as an "art" is fast becoming a thing of the past. Newspaper publishers are also endeavoring to improve their papers in every way. In these eight years 1,081 different papers have been criticized, in every case has criticism been expressly requested, and very many of these have adopted the suggestions offered and have sent additional copies for further advice. In these criticisms there is no attempt to flatter, only the points needing improvement being mentioned. Then, too, there has been a continual interest in the adoption of advertising rates that will allow a profit to the publisher. Newspaper men are advancing steadily in this respect, and are carefully studying out their cost, with the result that better rates and fixed rates are becoming popular. There is still room for much improvement along this line, however, and it is hoped that another eight years will see every publisher convinced of the folly of taking ads. at any price to fill his paper.

AD. COMPOSITION.—A very limited number of really goods ads. were received this month. A small package comes from Henry Price, of Marlin, Texas, a few of which are reproduced. The first two ads. in No. 1 show Mr. Price's style of composition, while the second two show a previous arrangement. The second ad., that of Miss Martin, shows the best idea, although in an ad. of this size not more than two styles of display type should be used in connection with the roman. Mr. Price also sends Nos. 2 and 3. The omission of the ornamentation in No. 3 is a very decided improvement; compositors are fast recognizing the fact that ornamentation detracts from the forcefulness of an ad. No. 4 is selected from a package of ads. submitted by Clarence Mattingly, of the Galesburg (Ill.) *Republican-Register*.



No. 1.

It shows a style adopted by a number of daily papers in their own ads., but I doubt if the use of so much heavy rule makes it as effective as good strong type display, aided by the judicious use of modest rule panels.

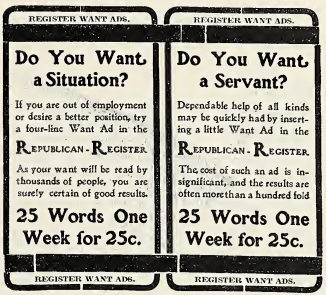


No. 2.



No. 3.

ADVERTISING NEWSPAPERS.—This month's supply of letters and circulars designed by publishers to interest advertisers in their respective publications is fully as great as ever, but the majority of it is all on one theme, and, strange to say, it is not circulation. This has been an unusual summer for advertising, and the papers are getting out circulars giving the comparison with previous years of the amount of advertising in lines. The Schenectady (N. Y.) *Union*, the New York *World* and the Louisville (Ky.)



No. 4.

Herald have very attractive circulars of this character. The latter has the temerity to give the figures of its three competitors in connection with its own, when in each case its own are the lowest. But it is in the percentage of gain where the *Herald* shines — it shows an increase of from twenty-eight to forty-seven per cent, while its competitors in all but two instances out of nine show losses ranging from two to sixteen per cent, and the greatest gain is less than six per cent. An exceptionally attractive circular is issued by the Sherbrooke (Que.) *Record*, giving a fund of information for the prospective advertiser. The circulation figures show a steady increase every year and every month from 1891 to July, 1905, starting with 2,379 and increasing to 6,336. This circular also gives the exact number of papers circulated in 221 towns contiguous to Sherbrooke, ranging from two to 204 copies.

NEW RATE CARD.— The Owensboro (Ky.) *Inquirer* has adopted a new rate card, a copy of which is sent for criticism:

	Daily.	Weekly.
Less than 100 inches	.25	.40
100 inches	.20	.30
300 inches	.15	.20
500 inches	.12	.15
1,000 inches	.10	.12

Electros to be furnished. Composition 4 cents per inch extra. Next to reading, ten per cent extra. Full position, twenty per cent extra.

As the card does not give the circulation of the *Inquirer*, it is impossible to state if the prices above are equitable, although it is nicely graded for the varying amounts of space used. The extra charge for composition is a mistake, as it has a tendency to discourage local advertisers from changing their ads., and this can only result to the detriment of the publisher, as it makes the advertising less profitable.

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement.

Markdale (Ont.) *Standard*.— Improvements suggested last February have not been made.

Mount Victory (Ohio) *Observer*.— Publishers' announcement should be reset, and suggestions made in May, 1903, heeded.

Middletown (Ohio) *News.*— A bad offset spoils the appearance of an otherwise good paper. Running title and date line are too large.

Northern New Yorker, Saranac Lake, New York.— Aside from your heading, which is too complicated to be artistic, your paper is very neat.

Morris (Minn.) *Times.*— The only suggestion I can make for the improvement of the *Times* is the use of two larger heads on the first page. It is a very neat paper.

Dysart (Iowa) *Reporter.*— First page head rules should be transposed, heavier type used for correspondence headings, and paid local items run in a separate department.

Alma (Kan.) *Signal.*— The first page should be reserved for the more important news, particularly the upper half of the page. The lighter head rule should be at the top.

PRACTICAL INSTRUCTION FOR PRINTERS.

Charles E. Danner, who graduated from the Job Composition Branch of the Inland Printer Technical School, indorses the course in the following communication to the school: "The amount of practical experience and actual knowledge which I have derived through a course of instruction in imposition in the Inland Printer Technical School is more than I anticipated. I frankly admit that I have gained more knowledge in the one week's course in your school than I was able to acquire during several years of study. I heartily commend the course of training adopted by your able instructor. It has enabled me to master the fundamental lay-outs and it has taught me how to apply these to the more difficult problems of imposition. Making margins, lock-up, nipper and guide edges, the operation of folding machines, etc., are thoroughly demonstrated with practical examples. I am particularly pleased with the school's thorough equipment — ample stone room, metal and wood furniture, four or five makes of patent quoins, electric-welded chases, register hooks and patent blocks, and a Dexter folder, in operation, to show the principles of machine imposition."









VIEWS AROUND NIAGARA.

Hills (Minn.) *Crescent.*— You should run at least two columns of news on your first page, putting "Additional Local" on the last page. This running of paid items separate is a good feature, but the heading is not appropriate.

Morgantown (W. Va.) *Chronicle.*— There is an improvement in the heads since the *Chronicle* was last criticized, but the running of an axiom in heavy type across the top of the first page adds neither to the attractiveness nor effectiveness of the paper.

Sidney (Iowa) *Sun.*— There is a big improvement in the *Sun* since it was last criticized, and better ink and paper are all that are needed to set off its good qualities. If you will make a radical change in the title, the first page would be greatly improved — omit the symbolical illustration and use only a neat, strong heading, "Fremont County Sun."

ALL ENJOY IT.

I found THE INLAND PRINTER indispensable to me when I was a printer and now, as editor and publisher, I find it just as valuable. My printer also enjoys it, and my customers are pleased when I show them THE INLAND PRINTER. It pays to take THE INLAND PRINTER.—*Walter A. Wyatt, Ketchikan, Alaska.*

WHY A NEWSPAPER IS LIKE A WOMAN.

A newspaper offered a certain prize for the best answer to the conundrum: "Why is a newspaper like a woman?" The prize was won by a lady in Oklahoma, who sent in the following: "Because every man should have one of his own and not run after his neighbor's."

LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

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PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

HANDBOOK OF LITHOGRAPHY.— By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

THE UNIFORM RATE MOVEMENT IN GERMANY.—According to the Rate Bureau of the photoengravers and copper-plate engravers of Berlin, ninety-five per cent of the firms in the trade have accepted the tariff rate fixed between the employers and the employees. The Bureau requests all interested to bring the matter to the attention of the firms which have not yet joined, and to report the result of their efforts, when, if there are any firms which refuse to join, the matter will be brought to the attention of the Central Federation for further action.

DECOCTION OF TEA FOR DAMPENING ZINC PLATES.— Apprentice, Providence, Rhode Island, writes: "A printer and transferrer in our establishment claims he uses ordinary tea for dampening the zinc plates while printing. Could you tell me in your valuable columns if that is possible, and if so, why is ordinary tea good for zinc plates?" *Answer.*—Tea contains an astringent called tannic acid (also contained in gall apples and oak bark). For this reason it could be used in dampening the zinc plates and would be useful to keep off the scum, which is so troublesome while printing from zinc plates.

A NEW LITHOGRAPHIC SET-OFF PAPER.—"Penrose & Co. propose to introduce a new set-off paper shortly, which has important advantages. It is waterproof and unstretchable, perfectly flexible and impervious to turpentine. An impression is made on it with fairly stiff ink; then it is powdered over with red chalk, mixed with a little lampblack, when, the loose-lying powder being cleared away, dry sand is allowed to slide over the sheet three or four times. The set-off can then be put on by slightly damping the stone with water or turpentine, or the stone may be wiped off with a rag and turpentine, so that the paper may be used again. Such a set-off paper is very useful for colorwork, of the kind produced by the laying down of shading mediums, as the key can be produced from one line block. It is excellent for colored mapwork on account of the accurate register obtained." Another useful purpose served by this paper is for patching up transfers consisting of numerous small pieces, the unstretchable nature of the sheet being a great gain. A small sample will be sent to any firm prepared to give the paper a practical trial.

A MISJUDGED AND DISDAINED AMERICAN ARTIST RECOGNIZED IN PARIS.—Theodore Scott Dabo, an American marine painter, who for twenty years tried unsuccessfully to make a decent living in America by painting, has been highly honored by the French people. The art jurors of New York, Philadelphia, Pittsburg and Chicago regularly declined to exhibit his work. It is, perhaps, not to be wondered at, when one considers that in this young country the circulating medium determining real merit is still of the long green kind. In Europe the life-stream of art standards has become more refined by centuries of cultivation.

ALUMINUM PAPER.— Real paper coated with powdered aluminum is said to possess desirable qualities for preserving articles of food. Consul-General Guenther in a report to the Department of Commerce and Labor says aluminum paper is now manufactured in Germany and is recommended as a substitute for tinfoil. Chemical analysis has proven that aluminum paper contains but few foreign substances; occasionally it may contain up to two per cent of iron, and never any arsenic or other poisonous metals. It appears that the aluminum used for the manufacture of aluminum paper is relatively pure. The paper used is a sort of an artificial parchment, obtained through the action of sulphuric acid upon ordinary paper. Aluminum paper is much cheaper than tinfoil, and will, it is thought, become a strong competitor thereof. The sheets are spread out and covered upon one side with a thin coating of a solution of resin in alcohol or ether. Evaporation is precipitated through a current of air, and the paper is then warmed until the resin has again become soft. Then powdered aluminum is sprinkled upon it and the paper subjected to strong pressure to make the powder adhere. The metallic covering so obtained is neither affected by the air nor by fatty substances, and can be printed upon for advertising purposes.

SIMPLE PREPARATION OF BLUE-PRINT PAPER.— Ordinary roll paper can be made sensitive to light, and useful for making copies on a large scale which can be developed in a very simple way, says the *Centralblatt der Banverwaltung*. Dissolve 250 grams of powdered bichromate of potash in water in such a manner that a completely saturated solution will result. To this solution is added 10 grams of concentrated sulphuric acid, and then add 10 grams of alcohol (962), and finally 30 grams phosphoric acid, stirring while mixing. This solution is then spread upon the paper with a large sponge. While doing this, the strong light from windows should be subdued with a curtain (it is not necessary to have a darkroom or employ red light). The moist paper is hung up and allowed to dry in the subdued light. The drawing is then exposed together with this prepared paper in diffused daylight for about seventy seconds; in the strong sunlight for about one-half this time, and in cloudy weather for five minutes. The fixing is done in the following manner: A wooden box is placed so that several sheets can be hung up inside of it and the sheets thus placed are fumigated by saturating several pieces of soft blotting paper with forty drops of benzin and twenty drops of raw or unrectified anilin oil and placed at the bottom of the box. The resulting fumes cause the drawing to appear. The print



EMERALD LAKE, ON THE CANADIAN PACIFIC RAILWAY.

Photo by William Notman & Son, Montreal, Canada.

is then laid in water for a few minutes, then taken out and dried. The indicated quantity of liquid is sufficient for about eighteen square yards of paper. A strong wrapping paper can be used, which is durable and cheap.

A New Washout Tincture, "Kornelin."—The *Freie Künste* announces a new tincture which can be used on stone or zinc. It is said to possess the following advantages: First, the plate needs no previous drying. Second, the drawing or transfer will be washed out so clean that no small specks from gum will show. Third, a little tincture mixed with plenty of water is effective. The dauber covered with a few layers of flannel will remain useful for a long while and the work thus treated will take color very readily. Fourth, transfers that are washed out with Kornelin tincture can be gummed up and placed aside without rolling up and can not spoil. Fifth, this tincture counts as a protective against the action of acid while employing high etching. Sixth, Kornelin tincture is composed of acid resisting varnish, of long durability, and can therefore be used for the protection of the back of plates during the process of high etching, and also for the preservation of the damping cloth as a coating under the cloths of the damping roller. Kornelin tincture can be used with the brush for retouching of defective spots on a transfer or original. Seventh, the Kornelin tincture is made by mixing Kornelin essence with a like amount of turpentine. It is the invention of Dr. Otto C. Srecter, of Darmstadt, and letters patent were allowed him in January last.

The Use of Both Hands in the Graphic Arts.—Dr. Theodore Reeneck, of Weimer, Germany, writes: "The question whether both hands should be trained by the future workmen in the graphic arts has been given considerable prominence in Europe, and some influential artisans, doctors and teachers have become champions of the idea. England and America are in a fair way to introduce the 'Bimanual Training,' and a good beginning is made by causing the pupil to describe free-hand circles, first with one hand, then with the other, upon the blackboards in school. In Philadelphia, this system has been in vogue for the past twenty years. It has been found that this practice has a great and beneficent influence upon the learning mind and character of the children. In Japan, the school children learn to write and draw with both hands; the same in the manual training schools, they must use the hammer, saw, plane, knife, alternately in right and left hands. We can speak of an acquaintance who had lost the use of his right hand, and was compelled to learn his trade over again with the left hand which, at his age, was an almost impossible task. We know of many painters who wield their brush with equal facility in either hand; note also the facility of both hands of the piano player, typewriter and others." Dr. Reeneck expresses the hope that all those connected with educational matters or interested in science or the graphic arts will communicate with him, or with M. Bloomfield-Base, of London, England, in furthering this important matter.

Gum Process for Steel Signs.—"Sydney," Australia, writes: "We should be much obliged if you would explain to us the meaning of the 'gum process' for making steel signs with lettering design only. We understand that this is a cheaper process than ordinary lithography and should be glad if you could give us names of the suppliers of necessary machinery for manufacturing signs by the gum process." *Answer.*—The gum process, as we understand it, as used for making metallic signs, consists of painting with a gum solution upon the perfectly clean steel, brass or other metal plates. The surface is then rolled up with a strong acid-resisting ink variously composed of such ingredients as wax, tallow, pitch, asphaltum, resin, shellac, etc. When the plate is laid in water, the gum softens and leaves the plate, carrying with it the ink, and consequently uncovering the lettering on the metal, which is subsequently laid in acid, after covering the backs of the plates with varnish. In cases of a number of signs, the parts of the plate which are to remain blank can also be covered by a transfer from a printed form, preferably a lithograph. An impression on a starched paper is made with a greasy ink containing varnish and wax and dusted over, after adhering by transfer to the steel plate with a resin, which is, upon heating, amalgamated with the printing, and thus furnishes a sufficient ground to protect the metal from the acid when laying it in the bath. The machinery is very simple, a lithographic hand press, a gas stove, an etching trough, rollers, some small brushes for touching up, and a hand rest are about all the tools necessary.

Etching — the Original Transfer.— J. K. L., Binghamton, New York, writes: "I have time and again worked with transferrers who did not know why a stone would not print right in the press. In every establishment there are men who have spent the best part of their lives in the trade and yet could not tell to what cause certain effects could be traced. Many times errors are made at the very outset when making the original transfer, especially in etching. It should be borne in mind that the greatest care must be taken in preparing the original, so as to make up the loss of sharpness in the regular transfer made up from this original. A safe method is to etch this transfer at once, before dusting, with an extremely weak acid; let the taste of this acid be hardly perceptible. The object of this method is to prevent any possible thickening of the lines in the subsequent rollings in charging the transfer with ink. It stands to reason that great precautions should be taken to avoid injury of the lines, or harsh rubbing; a light touch of the hand, or soft sponge, and strained gum are required. After this etching has been properly done and the work charged with ink, the dusting process is applied and followed with strong etching. In preparing the etching liquid, I have frequently noticed that men will take a quantity of gum in a cup, in a haphazard way, and pour in *about* what they would consider a sufficient quantity of acid, stir it around for one or two seconds, and apply it with any old sponge that happened to lay around. Any transferrer who has the least knowledge of chemistry should know that nitric acid forms a closer alliance with gum than with water, and that the more water contained in a gum solution, the longer continued is the action of the acid on the stone. A simple experiment will demonstrate this: Take two gum solutions, one of 75 parts water and 25 parts gum, and another reversing the proportions, and add 10 parts of acid to each and it will be found that the former will show a sudden effervescence and white foam and spend its force quickly with a hissing sound, while the other will show the smaller bubbles, no hissing and remain effective much longer. From this follows that the more water contained in the gum, the more injury to the lines of the transfer may be expected. Care must therefore be taken in preparing the acid for etching of a transfer without haphazard work. Take 50 parts of carefully strained gum, prepared by dissolving 25 parts of a good quality of gum arabic in 25 parts of distilled water. To this add five per cent of nitric acid. To test the quality of the acid, allow a drop of it to work on a corner of the stone. If the effervescence is strong and sudden, the acid should be weakened by more strong gum

solution. If the gathering of the bubbles is slow, then the acid is right. Also test the strength of the acid by taste, which should be proved by the acidity being hardly noticeable.

PRINCIPLES OF PHOTOLITHOGRAPHY.— A photolithographic process for preparing a design on a zinc or similar lithographic printing or transfer plate and dispensing with paper transfers is patented by Mr. T. McLaren. The plate is sensitized with bichromated albumen, gelatin or the like, and is exposed under a negative. The surface is then smeared with a greasy substance permeable to water, but insoluble in turpentine or other ink solvents, and is



"THAT'S HIM A-COMIN'."
Courtesy H. S. Bedaine.

developed in water to wash away the unaltered parts. The greasy substance consists essentially of a gum resin soluble in chloroform, as, for example, bitumen, dragon's-blood, gum mastic, chloroform and benzol; oil of lavender may be added and an anilin dye may be used as an indicator. In the case of bichromated albumen, alcohol is added to make it flow or dry evenly, the ingredients being water, white of egg, ammonium bichromate, ammonia and alcohol. We fail to see where the new invention comes in, as, according to George Fritz, on pages 15, 16, we quote: "If every photolithographic process was to be described in detail there would be a great many, but actually they may all be classified according to two principal methods: (a) One, in which the stone or plate is itself coated with the light-sensitive substance and exposed under a reversed negative, so that a reversed image is formed on the stone or plate, which in printing comes in the right position, and (b) The other, in which paper or a very thin zinc plate, provided with a light-sensitive film, is exposed under an ordinary (that is, not reversed) negative, and thus is rendered capable of receiving fatty ink, and is then transferred to the stone or plate by transfer (of course after being developed). In the year 1852, the well-known Parisian lithographer, Lemercier, in partnership with Lerebours, obtained a patent in France for a process by which they were in a position to obtain images on stone by the exposure of asphalt, and thus reproduce the same by printing in the ordinary way. They coated a lithographic stone with ethereal solution of asphalt, exposed it under a negative and developed it with ether; there remained behind then the parts which had been rendered insoluble by light and formed a positive asphalt image on stone, the outlines of which had the property of taking up greasy ink and, with suitable preparations, of giving an impression on paper. Such a stone was etched in the ordinary way with acid and gum, and then it was possible to make as many pulls from it as was desired in lithographic ink. We have here a practical photolithographic asphalt process, as it is at the present time practiced with various modifications, and which gave satisfactory results. Other resins besides asphalt may also be rendered sensitive to light, and it is well known that they also may be used with as good results as asphalt for photolithography."

A LONG-LIVED PRINTING PRESS.

The Queen City Printing Ink Company, Cincinnati, Ohio, has received the following letter from L. E. Cassatt, foreman of the Idaho Springs *Gazette*, who has been a compositor and pressman for forty years. Mr. Cassatt writes:

IDAHO SPRINGS, COLO., Sept. 24, 1905.

The Queen City Printing Ink Company, Cincinnati, Ohio:

DEAR SIRS,—To-day I take the liberty of sending you a prospectus printed with your "H. D." book ink. At first glance you will say that the presswork is not so extraordinary, but when you learn the conditions under which the work was done, you will agree with me that it is remarkable and would be impossible to accomplish with any other ink than the Queen City "H. D." book ink, without serious offsetting.

This work was done on an old two-roller Chicago Taylor press. This press was brought over the plains with an ox team, before the advent of railroads. It was put in commission in Denver and run for a number of years. It was repaired and sent to Leadville, during the great mining excitement in that city, where it was operated for a long period. After it was supposed to have been worn out in Leadville, it was repaired again and shipped by jack (or burro) train to Aspen. On its way from Leadville to Aspen, a peculiar accident happened. One of the side frames, being strapped on the backs of a couple of burros, the animals lost their equilibrium on a narrow mountain pass and side frame and animals went down the precipice almost perpendicular, some five or six hundred feet. The burros were killed outright and it is almost needless to say the frame was broken in a dozen places. After the press reached Aspen, the broken parts were riveted together and the old machine entered upon another long period of usefulness. After being worn out for the third time, and supposed to be beyond redemption, it was shipped back to Denver, where both ends of the cylinder shaft were spliced and the machine otherwise repaired. It was sold to the Idaho Springs (Colo.) *Mining Gazette* some twelve or fifteen years ago, where it has been in commission ever since. And this is the history of the old machine on which I recently printed the prospectus which I send you to-day. I claim there is no two-roller press in existence, and especially a country cylinder, that can print cuts such as are in this prospectus, without the aid of the Queen City "H. D." book, which stands without a peer for fine cutwork.

Hoping that this little sketch may gain publicity, and that it may be the means of benefiting some of my fellow craftsmen, I remain,

Yours very truly,

L. E. CASSATT,
Foreman Idaho Springs *Gazette*.

I have been a pressman and compositor for forty years.

BEAUTIFUL AND INTERESTING.

WE have received a splendidly printed booklet of PRINTER have been exceedingly instructive. The whole journal is of great beauty and interest.— *P. Epps, London, England.*

ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REFERENCE HANDBOOK OF ELECTROTYPING AND STEREOTYPING, by C. S. Partridge. In this work the author answers briefly the questions which arise from day to day in the practice of electrotyping and stereotyping. In the answers experience has been the teacher and practice the test of value. 134 pages. Price $2.50. The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review — The Battery — The Dynamo — The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metallizing — The Conductors — Depositing — Casting — Finishing —Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

GERMAN technical papers are now discussing the merits of soft lead as a matrix for galvanos. This process is the property of a house in Berlin. The excellence of this process is granted for similigravures, but not for the reproduction of type and vignettes, which would certainly be injured by a body harder than wax.

STEREOTYPING HALF-TONES.— A. D. B. writes: "Please send me particulars regarding stereotyping half-tones." *Answer.*— Block the half-tones on metal base if possible, and see that they are exactly type-high. Hold them in the same manner as type. If the flong puffs up, use the tip or heel of the brush. Do not expect to obtain magazine results in newspaper printing. Fine-screen half-tones can not be printed on cheap paper with cheap news ink. Half-tones for newspaper work should never be finer than sixty-five-line screen.

DALZIEL STEREOTYPES.— Referring to the Dalziel hard-metal stereotypes, Mr. Charles Morrison writes: "In your July number of THE INLAND PRINTER, under the heading of Process Notes, I read a short, but to me an interesting article on the method of producing fine-art stereotypes, as done in the *Graphic* office, London, England. Some five years ago, while in charge of the stereotyping department of the London Color Printing Company, London, England, I introduced the process of producing fine-art stereotypes, which proved an immediate success and is being operated there up to the present time, for rotary and flat-bed presses up to six colors, the principal work turned out consisting of weekly and monthly periodicals, some of which have a run of two hundred thousand copies, the plates keeping a sharp appearance throughout. The process means a saving in time of production and a great saving in price of material used as against electrotyping."

WE have received a splendidly printed booklet of thirty-six pages, entitled "Zur Theorie und Praxis der Metall-Matrize," with a supplement, "Albert contra Fischer," by Dr. E. Albert, München and Berlin. The booklet contains on opposite pages a number of samples of Albert galvanos and Fischer galvanos. It is well known that galvanos of autotypes are seldom identical with the original because the graphite in many cases destroys the fine lines and the temperature fluctuations of the bath also injure the wax matrix. Dr. Albert's invention was introduced by him some two years ago, and consists in taking an impression in soft lead without the use of graphite and without heating the form, which renders a closer reproduction of the original possible. Herr Gustav Fischer's method of galvanoplasty consists in grooving the back of the lead plate used as a matrix so that an advantageous result is given in the stamping. By using two lead plates, the pressure can be greatly reduced. Dr. Albert aims to show that his process of making galvanos is superior to the Fischer method, and endeavors to support his claim with samples and testimony.

MOLDS BLISTER.— J. D. H. writes: "Can you inform us what is causing us trouble with our matrices for stereotyping? We have been using various mixtures composed of flour, corn starch and dextrin with either carbolic or salicylic acid or bluestone to stop fermentation. We will get a fine-looking matrix, but just as soon as we put it in the casting-box and pour the molten metal in, the whole face of the matrix becomes a mass of blisters. We can only figure it out one way, and that is that there is gas lying dormant in the matrix somewhere and that the contact with the heat releases it and causes the blisters between the back of the matrix and the tissues pasted on it. The blisters occur between all the different layers of tissue. We have tried all different proportions in our mixture and a number of different acids." *Answer.*— The blisters on your matrix are caused by steam which is generated by heat from the moisture in your paste. Do not use acids in your paste, but make it up according to the following formula: 2½ pounds starch, ½ pound flour, 6 ounces dextrin, 2½ gallons water, 1 ounce alum. Get the lumps all out of the mixture and then cook until it boils thick. A smaller quantity may be made if desired, using the same proportions. Fill in the spaces in the back of the mold with a good backing powder, and you will have no further trouble with blisters.

CAST VERSUS ROLLED NICKEL ANODES.— The difference in behavior between cast and rolled nickel anodes is easily appreciated when it is borne in mind that cast nickel has a specific gravity of 8.3, while the specific gravity of rolled nickel is 9.3. The latter therefore is much denser and not easily attacked when put into the bath, while the former is of a softer porous nature, and when cast in sand usually dissolves with ease. When cast in chilled molds, it is, however, like the metals, chilled and hardened at its surface and dissolves with greater difficulty. It is therefore possible by the use of both kinds of anodes to keep the original reaction of the bath constant. There are no hard and fast rules to be laid down in regard to the proportion of the cast anodes which are to be used in the nickel baths, as there are so many different nickel baths in use, but if the above condition is kept in mind and the bath is tested in order to ascertain whether it remains in approximately its original condition, troubles with the nickel bath will be

largely reduced. As a rule, it will be found that the greater the resistance of the bath, the more rolled anodes will be required, while if the bath is a good conducting one, the proportion of rolled anodes will have to be increased. When, on testing the bath, it is found to have become alkaline, this would indicate to the plater that the number of rolled anodes should be increased in order to increase the formation of acid and thus to neutralize the alkali, while when the bath becomes too acid, it calls for the introduction of more cast anodes. Attention should also be paid to the correct placing of the two kinds of anodes in the bath, inasmuch as when the cast anodes are hung on the ends of the conducting rods they are attacked quite strongly. It is therefore better to place them more toward the center of the rods, and to place the rolled anodes on the ends. A judicious use of both kinds of anodes therefore will enable the intelligent plater to keep his nickel bath constantly in the proper working condition.— *The Metal Industry.*



"VEAL CUTLETS."

AGITATION.—"The almost invariable practice in American electrotyping shops is to agitate the solution by means of compressed air which is forced through the solution by means of pipes laid in the bottom of the trough, the pressure being about four pounds. It has been argued that it is a disadvantage to introduce air into the solution, as it may combine with the hydrogen liberated from the cathode to form compounds injurious to the bath. It is, however, in this very fact that the advantage of the system comes in. The solution is oxidized by the air passing through, and cuprous sulphate, a substance which does not exist in nature, is formed by the hydrogen liberated from the cathode. The air oxidizes the cuprous sulphate back to cupric sulphate, the pure copper salt we require for depositing, and accordingly the air passing through the solution has done useful work, not only in agitating the bath, but in preventing the formation of compounds which would retard the deposition." The writer has frequently employed arguments similar to the above, which is taken from *Process Work and Electrotyping*, in support of the compressed-air method of agitation, and it is no doubt true that the effect of the air is beneficial from the chemist's point of view. But regarded solely as an agitator, there is a difference of opinion as to its value compared with other means. In conversation recently with a practical electrotyper, who has tried several methods, he made the statement that compressed air is less effective than a method which "actually moves the solution instead of passing through it." While he could not explain why one method was better than the other, he was prepared to make a convincing demonstration, having both methods in actual operation. This statement leads to reflection. Why is any agitation of value in rapid depositing? What do we aim to accomplish by agitation? In the first place, it must be understood that there is always some motion even in a so-called still solution, otherwise there could be no diffusion of metal, and without diffusion there would be no deposition. That is to say, when the metal in the solution next the cathode has been deposited on the cathode, a new layer of solution must take its place if deposition is to continue, and when rapid deposits are required, a rapid change must be made in the solution in order that there may be no deficiency of metal in the liquid next the mold. It is obvious that a strong current would be of no avail in increasing the rate of deposition if there were no metal in the solution to deposit. It follows, therefore, that the quickest results will be obtained when there is a constant and continuous exchange of the exhausted solution for a solution charged with metal. It is entirely plausible, therefore, that a device, such as a rod or paddle, moving back and forth or with a vertical motion between the anode and cathode, will best accomplish the desired object.

WE have found THE INLAND PRINTER a great help in our work, and my staff has come to look upon it as indispensable.— *A. Weidenhammer, Manager Canadischer Bauernfreund and Deutsche Zeitung, Waterloo, Ontario.*



BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of printing, rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printing Company.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY.—By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

EMPLOYING PRINTER'S PRICE-LIST.—By David Ramaley. New edition, based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing, $1.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, Subscription, Job Printer's. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING.—By J. Cliff Dando. The scope of this book is indicated by the title. Has been unqualifiedly indorsed by users throughout the world. $10.

ORDER BOOK AND RECORD OF COST.—By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half-bound, $3. Must be sent by express at expense of purchaser.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. By its use a proper profit can be made on every job taken. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

STARTING A PRINTING-OFFICE.—By R. C. Mallette. Contents: the Printer as a Business Man, Selection and Location of Plant, The Business Office, The Composing-room, The Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Ascertaining and Giving Estimates, Collections and Payments, Advertising and Office Stationery, Employer and Employees, Small Economies and Time-savers. 88 pages, cloth, $1.50.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should* be made on it, what profit is made. Flat-opening, 10½ by 14½ inches, substantially bound, with leather back and corners; 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

NICHOL'S PERFECT ORDER AND RECORD BOOK is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size, 9 by 13 inches; capacity, 3,000 orders; $3. Must be sent by express at expense of purchaser.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.—By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Report, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Job Cost Record, Order Blanks, Enclosure Slip Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, $1.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.—By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Talk to Customers, Cost of Producing Printing, Estimating, Acquiring Money, Price-cutting, Competitors, Profit and How it Should Be Figured, Producing Good Printing, Composing-room, Pressroom, Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leakages, Keeping Up with the Times, Suggestions from Others. 375 pages, cloth, $3.

ACTUAL COSTS IN PRINTING.—By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the purchaser's own use; in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant, so that absolutely correct figures may be established and the records kept permanently in the office files; a set of tables of calculations on the 5-minute-unit basis; a set of tables of calculations on the 6-minute-unit basis; a complete set of the loose blanks described in the book; one full-bound copy of the summary record book for all the departments, sufficient for one year's use in the office. $5.

Style 2. Annual Tables for Printers and Binders. Every practical printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheets for use in annual inventory, have been bound together in convenient book form. $2.

COST OF PRINTING.—By F. W. Baltes. Contents: Forms — Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger; Tables — Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes. Samples and Prices. 74 pages, cloth, $1.50.

GENERAL expense is the battle-ground which is strewn with the remains of many a promising printing plant. Fortify yourself against the slaughter.

G. E., Lancaster, Pennsylvania.—Is the following price charged for job below enumerated all right? If not, why not?

Wages, $11 per week.

One hundred sheets; good black ink.	Cost.	Charge.
Paper stock	$0.35	$0.50
Composition, 9½ hours	2.61	5.22
Making up and presswork, 1½ hours	.48	.96
General expenses, 5 per cent of cost		.17
Profit, 25 per cent		1.71
Price charged		$8.56

I would estimate this job as follows:

cost.	
Stock	$0.35
Ink	.10
Composition, 9½ hours at 18½ cents	1.74
Make-up and presswork, 1½ hours	.28
General expenses on labor, 100 per cent	2.02
Twenty-five per cent profit	1.12
Selling price	$5.61

You practically double your cost prices and then add five per cent for general expenses. You further add twenty-five per cent for profit after doubling your cost price, which is hardly an equitable method of arriving at your selling price. I would suggest methods as outlined in this department which will remove all possibility of doubt on your part and dissatisfaction on the part of the customer.

W. C. C., Chicago, writes as follows: "My plant was started seven years ago with a cash capital of $25 and has cost me to date $2,900, all made out of the business and entirely free from debt. Consists of an 8 by 12 and 10 by 15 Gordon, 25 by 30 Scott two-revolution, four-horse gas engine, ½-inch Donnell stitcher, and the usual accessories of an office of this size. My labor cost me last year $2,028, made up of a compositor and myself.

"My non-productive expense amounted to $1,169, being made up from actual figures as follows: Depreciation, $300; interest, $150; rent, $216; telephone, $60; power, $110; gas, $12; fuel, $24; ink, $40; towel service, $12; window cleaning, $13; oil, $4; benzin, $3; advertising, $25; insurance, $35; cartage, $60; discounts, $25; repairs, $45; rollers, $10, and taxes, $25.

"Dividing $1,169 by $2,028 gives me approximately the unit cost of general expense as 60 cents for each $1 of productive labor. Is this correct and is it above or below the average? Should my item of $45 for repairs be charged to non-productive expense or is it covered by the depreciation item of $300?

"Last year I earned my ten per cent depreciation and saved it. I have made practically no additions to my equipment. In making up a new schedule of costs for the coming year, should ten per cent be taken on $3,000 or on only $2,700?

"Gross business averages $7,000 annually and our loss has averaged only a half of one per cent."

I think the majority of readers will agree with me that considering the conditions at the beginning of this business, this gentleman has made a good showing, the record demonstrating beyond a peradventure that thor-

ough attention has been given the technical side and has accomplished what it always will — success.

It is difficult to arrive at an absolute conclusion as to the general results of this business, as the cost of paper stock, ink, and other such productive costs have been omitted, but with a business of $7,000 and the total general expenses, including your own salary, being but $1,169, the showing is that this part of the business has been judiciously taken care of for a city like Chicago.

The success or failure of a printing business is largely controlled by the unproductive expenses and it is vitally essential that careful attention be given the business to keep this expense down.

As to your item of $45 for repairs, this is not necessarily covered in your depreciation assignment. This work merely puts the machinery in a productive condition and does not keep it up to normal or first value. Repairs keep the machinery in running order only; depreciation goes on just the same and proper deductions must be made each year. If you should have added new machinery or other material to your equipment, in that way keeping the total value up to normal or first value, the total inventory at the beginning of the year will show you on what sum to allow the ten per cent. If, as you say, you have added practically no new machinery or material, you must deduct your ten per cent from the inventory, allowing the same amount for each year regardless of the item of repairs.



FERN GULLIES IN SOUTH GIPPSLAND, AUSTRALIA.
Some of these ferns are over fifty feet in height. Photographed by Charles Clayton, Melbourne.

"Some fifteen years ago," relates a writer, "a gentleman called at our office and had the audacity to tell the head of the concern that by examining the bookkeeping methods we were using he could suggest improvements which would reduce the expense of running the office. He was accorded treatment that could not, without the exercise of a vivid imagination, be considered even courteous; and as for his proposition, it was not even considered. The idea of a man ('grafter' I think the 'old man' called him) presuming to tell us how to run our business! Hadn't the books been opened when the business started, by the cashier of the bank, and he a graduate of a business college? Our ledger was certainly very heavy and I'll warrant it would easily last a hundred years, and we had a four-column journal made to order. No 'grafter' was needed to tell us how to run our business."

This is about the same attitude many printers take when approached in connection with systematizing their business in order to know the cost of their product and to intelligently estimate on work in advance.

One printer writes me, "What do I care about the cost of a job that is printed and delivered, except in a general way?" I answer such a question thus: Last fall we printed a year-book for a secret organization in this city for $9; after completion, we made the delightful (?) discovery that it cost us $20.35. This was learned from our reports. Did we repeat the operation this fall? What would have prompted us to do aught else?

We promptly stated the facts of the case as the matter was again brought up recently and a compromise in the specifications was effected that allowed us to do the work for $15 and make a small margin.

So much, in a small way, for knowing the cost after the job is completed.

Only to-day I was talking these matters over with a well-known publisher and he stated that their firm was recently confronted with the fact that their plant (then doing both job and newspaper work) would soon have to be renewed — new presses, type and other material. This would necessitate a large outlay of money, which, of course, would have to come out of their pockets. After looking the situation squarely in the face, it was decided that the expenditure necessary to properly reëquip the job plant would not justify itself; that the newspaper was sustaining the job department any way, and it was finally decided to abandon the latter and devote all energy to that branch then and previously paying a profit.

This situation is not rare. If a proper accounting system were used and the actual facts known, it would be found that many a job plant is losing money every day of its operation and that to install new machinery would mean, borrow the money.

This is somewhat pessimistic, I will admit, but facts are facts and these we are handling, so we must not ignore them. Look around you and you can not fail to realize that what the craft needs is technical education; education as to the necessity of system and how to use it. If costs were known, things in many localities would look up, not down.

The matter of general expenses and how to obtain them seems to be the point of greatest resistance, so I will take up in detail a list of these expenses and a simple method of obtaining them.

In the first place, let me explain that the given amounts can not be adopted bodily and correctly applied to each and every case. In order to secure the proper amount of these expenses, one must have a set of books that will give all information necessary. No man can locate himself in his office chair and lay down a set of iron-clad rules and *cost* prices for the printing trade at large to adopt successfully, for all classes of work. This is the part of the battle that must be fought out by each individual office.

The larger the plant, the more complicated will the system be and the more minutely will the majority of items shown in the following table have to be itemized and specified, but as an outline of how the expenses for a given period are divided and apportioned, the list will suffice.

Period of estimate, one year.
Inventory of plant, $10,000.
Annual business, $30,000.
Total annual expenses, $23,000.

Interest	$ 500.00
Rent	840.00
Depreciation	1,000.00
Incidentals	445.00
Telephone	30.65
Gasoline	61.40
Power	316.08
Light	57.56
Insurance	108.00
Taxes	104.00
Postage	145.60

UNPRODUCTIVE LABOR.

One-half superintendent's salary	$600.00	
Office help	721.77	
Two-thirds pressroom foreman	519.20	
One-half bindery foreman	246.74	
Two-thirds boy's salary	104.00	
		2,191.71
Salary, proprietor		1,300.00
Total		$7,100.00
Total pay-roll for year		$9,291.71
Total unproductive pay-roll		2,191.71
Total productive pay-roll		$7,100.00

The total productive pay-roll is $7,100.

The total general expenses amount to $7,100.

The ratio of the latter to each $1 of productive labor is therefore one hundred per cent.

For every dollar's worth of productive labor time on a job should be added one hundred per cent for the general or unproductive expense.

The item of "incidentals" contains advertising, stationery, freight, cartage, express, rags, machine oil, coal oil, repairs, rollers, towel service and other small items that are purely unproductive. If desired, these items may be all subdivided under such heads. Do not *estimate* these expenses; ascertain them from actual records only.

It will be noted that one-half of the superintendent's time is charged to productive labor. This is done because the time he gives to making estimates and contracts and other labor devoted to some particular job is charged to that job. The writer who furnishes me with these figures also edits the weekly paper, which is charged direct to the paper's expense. One-third of the pressroom foreman's time is allowed for make-ready and other actually productive work that he may from time to time perform, the balance being charged as "superintendence." The same disposal is made of the bindery foreman's time, also that of the office boy.

Salary for proprietor is allowed where his full time is devoted to the work. If part of his time is given to work foreign to that of the business, proper deduction should be made from his salary. From records shown by this office, the foreman of the composing-room does no actual superintendence, but instead, his time is all composition, locking-up, etc., work that is all productive and directly applicable to the job he has in hand.

Now, to simplify matters to a still greater degree; to secure the net cost of a job either in advance or after it is completed, it is necessary to *know* the *productive* labor



"THE WOLF."

cost, cost of material entering into the work, such as paper stock, ink, electros, drawings or engravings, wire, thread or silk cord and other merchandise chargeable to that particular job, and *unproductive* cost. Don't think for one minute that when you have calculated the cost of the stock and productive labor you have but to add your profit to these items and the result is the selling price, with a profit added. Far from it, indeed. You have only made a start. Chances are that you should double the cost to cover the labor and general expenses.

One man allows five per cent for general expenses! What this is made up of I am unprepared to say, but he seems to have thought five per cent was sufficient. Right here I wish to say that *the rate of general expense depends absolutely on what you make it up of;* if you consider all foremen's time unproductive, along with some items that are purely productive and chargeable to some job, you will find the total too large to allow of securing many good orders, but it is better to err on the side of safety and receive good pay for those you do get than to quote losing prices and land every job in sight.

You must compute these expenses in a most thorough and careful manner to know you are right and *then stick to it.*

Geo. Eckert, Lancaster, Pennsylvania, writes: "What would be the proper price to ask for one thousand display circulars, size 6 by 9; paper costs 25 cents; composition, one hour; make-up and getting ready, twenty minutes; presswork, fifty-five minutes? Wages are $11 per week. Job done by journeyman. Please give me itemized explanation."

Paper	$0.25	
Ink, ¼ lb. at 8 cents	.02	
Total of stock		$0.27
Composition, 1 hour, at 18½ cents per hour	$0.18	
Make-up and getting ready, ½ hour, at 18½ cents	.06	
Presswork, 55 minutes, at 18½ cents	.17	
Total of labor		.41
General expense, one hundred per cent on labor		.41
Loss, two per cent on stock		.01
Profit, twenty-five per cent		.28
		$1.38

The writer recently had occasion to make figures on printing a city directory containing ninety-six pages and bound in flexible cloth cover. Size of book, 4 by 6½; three hundred copies.

Estimate was made as follows:

One ream 28 by 42, 50, M. F. book, at 4 cents per pound	$ 2.00	
Three pounds ink, at 25 cents per pound	.75	
Binding (work done outside) 300 copies	15.00	
Total cost of material		$17.75
Composition, 132,000 ems (Linotype), at 30 cents per thousand	$39.60	
Hand composition, 30,000 ems, 50 hours, at 20 cents per hour	10.00	
Paging, 24 hours, at 20 cents	4.80	
Locking up, 2 hours, at 25 cents	.50	
Make-ready, 6 hours (pressman and feeder), at 45 cents	2.70	
Running time, 900 impressions, 1 hour, at 15 cents	.15	
Composition, two pages cover, 4 hours, at 20 cents	.80	
Making up and locking up cover, one hour, at 25 cents	.25	
Make-ready, cover, two forms, 1 hour, at 20 cents	.20	
Running time, cover, 600 impressions, 1 hour, at 15 cents	.15	
Folding, 3,600 folds, at 10 cents per thousand	.36	
		59.51
Loss on material, two per cent		.36
General expenses on labor only, 116⅔ per cent		69.43
Twenty-five per cent profit		36.76
		$183.81

The binding, excepting the folding and stamping covers, was to be done outside. The body is set in eight-point solid and alphabetically arranged to the third and fourth letters, with advertisers and book purchasers in black-face.

The firm having this work done had the last gotten out in a newspaper office in central Indiana, and paid at the rate of 62½ cents per page for the work.

At my rate, the job would be worth $1.83 per page. Can the printers of this work produce evidence that will convince printers who have studied cost accounting that the price they did the work for will show anything but a heavy loss?

Information will be greatly appreciated why printers will persist in taking work at such ruinous prices and why it is that those who make such prices are the ones who always criticize and ridicule the idea of cost systems.

Mr. Danker, Zanesville, Ohio, uses the following method of estimating the job of ten thousand four-page circulars, 18 by 24:

Ten reams 24 by 36, 35, No. 3 M. F. book at 3½ cents	$12.25
One-half cent per pound for drayage, freight, putting in stockroom, etc.	1.75
Thirty-five thousand ems, Linotype, at 35 cents	12.25
Eight hours hand composition, make-up, lock-up, at 50 cents	4.00
Ten thousand impressions, at 75 cents	7.50
Seven pounds ink, at 12 cents	.84
Cutting, 1 hour	.75
Twenty per cent profit	7.87
Selling price	$47.21

He says further, "You put the actual cost of the Linotype composition at 35 cents per thousand, then add one hundred and sixteen and two-thirds per cent for general expenses, then charge twenty-five per cent profit. Any fair compositor can set thirty thousand ems in a day of eight hours. According to your estimate the general and actual expenses on the thirty thousand ems would be $22.25; then you add twenty-five per cent profit, which makes the selling price $27.82 for machine composition for the day. This seems an extraordinarily large amount and very much out of proportion to the small selling price of the output of a cylinder press large enough to take a 24 by 36 sheet, which, according to your estimate, is only $4.48."

It is true that the cost of the composition may be high if the work is done in your own office. In this case, the rate of the actual or productive cost should be figured at that which you pay your operator, from 8 cents to 10 cents per thousand, depending upon conditions. If you have the work done outside, however (which I assumed was the case) and pay 35 cents, you must add your general expense and profit on that basis.

Figuring on the basis of 10 cents per thousand, actual productive cost, the price of $64.14 as estimated on this job, would be reduced to $41.02, other conditions being the same as estimated. The selling price of the composition is thus reduced to $9.26 as against $32.38 as given in first estimate.

Your method of estimating is all right if the actual cost and selling prices are known and impartially applied, but in this method every item is more or less a matter of guesswork — of uncertainty — and although used by the majority of printers is not always a safe one.

In your estimate the items are of small importance, but the principle is not plain; you charge at the rate of 50 cents per hour for time-work in the composing-room and 75 cents for cutting. This seems inconsistent.

Handling paper should not be applied to its price. This item should be a part of the general expenses. If your customer furnishes the stock, how would you estimate the expense of handling? You give it as much labor in one case as in the other and it must be fairly applied to both. Again, in such a method you get more for handling 10-cent paper than you do for print, but there is no more labor.

The first thing you should do is to adopt a system of cost accounting and a safe plan of ascertaining your general expenses. Then prepare or secure a method of estimating which is easy, accurate and simple, and you will be assured a profit on every job handled, beyond a shadow of a doubt. Any help that you may need in this line we will be pleased to favor you with for the asking.

[A further communication from Mr. Danker which arrived too late for this issue will appear next month.]



RED SUCKER TRESTLE, LAKE SUPERIOR — CANADIAN PACIFIC RAILWAY.

Photo by William Notman & Son, Montreal, Canada.

COMPOSING ROOM

Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

TYING PAGES.

Mere apparent saving of time is not always the greatest desideratum, nor the matter to be given most consideration. Far better is it to expend ten minutes in doing a thing well and thoroughly than to devote five minutes or less to it in a hasty, imperfect, improper manner, and being soon obliged to spend perhaps fifteen more in doing the self-same work once more and repairing mischief caused by failure to give it rightful attention at beginning. Especially does this pertain to whatever has to do with type. Justification, reading in stick, spacing, paging, locking, making-ready, and even tying-up — each of these can be done at minimum expenditure of time if done correctly. Very probably these operations could be completed in even less time if done hurriedly and without due regard to the niceties of the occasion. But the saving could hardly reach ten per cent of the whole. And when, sooner or later, it became necessary (as it does in almost every such instance) to perform the work the second time, there must be expended not only fully as much time and effort as would have sufficed for a thorough, workmanlike job in the first place, but also an equal, if not indeed greater, amount of additional time for the purpose of repairing damage and bringing matters to as good condition as when the work was first attempted to be done upon them.

Perhaps this will apply more forcibly to the scheme of tying up small jobs or forms with elastic bands instead of twine than to almost anything else about the printery. And despite the fact that this plan is advocated by a writer in one of the technical journals, it appears to have little to commend it. It seems unwise, unsatisfactory, time-consuming rather than time-saving, and conducive to the twin "p's" of the printer — pi and profanity. It is undoubtedly easier and quicker to snap an elastic band around a small form and slide it away than to wind about it several layers of twine, cut or break it and secure the end. But those who try this plan will find, I think, as I found a score of years ago, that the forms so secured were not secured at all. They could not be held firmly by the single band, whose yielding would allow points and even letters to become misplaced or lost from ends of lines; they could not be moved about on stone or board without danger of skewing or skew-geeing — the latter being of the two about fifty per cent the worse; they could not be lifted with the ease of the twine-tied form of equivalent size and weight. And, more than all else, the little elastic band soon lost its elasticity and became either mere limpness with no binding force whatever, or else it quietly divided on convenient corners and the form resolved itself into its original elements with a celerity known and appreciated only by printers who have had experience.

No; the application of the elastic band is quicker and possibly pleasanter, but the centuries-old bit of twine, with its beginning and its ending neatly tucked in at the head of the page, is safer and more reliable, and hence in the end much cheaper. And as for removal, 'tis no more to run a knife through the lapped twine at the corner and remove it with a single motion than to pull off the elusive rubber. Of course, neither the elastic nor the twine will be used a second time.

R. C. M.

PICKING SORTS.

There came recently under my observation a handful of time-tickets filled out and turned in by men working in what would be considered a fairly up-to-date, enterprising, progressive and generally wide-awake shop. Several of them had relation to one particular job. On this job, which was simply the printing of a few cards, a price of $1 had been given. The time-tickets showed that a total cost of printing that job was $1.60, and this is the way it was divided:

Composition	$0.25
Lock-up and make-ready for press proof	.30
Time lost waiting for O. K.	.10
Feeding	.30
Looking for sorts	.55
Total	$1.60

Now, if there is any one thing under the beneficent sun that will bring home to the minds of master printers and journeymen and apprentices the absolute foolishness and futility of spending time in pulling sorts, this showing ought to be sufficient to do it. More than one-third of the total cost of doing that particular job was caused by time lost in looking for sorts! More than any one other item of cost; sixty per cent more than it cost to set the type in the first place!

And why was this?

Simply because the card had been set in a face happening just then to be especially popular in that particular shop. 'Twas not a rush job, and the form lay on the stone several days before it came to the hands of the lock-up. In the meantime, other customers had brought in jobs for which this same type was desired. Cases were depleted, dead-boards hastily searched, sorts picked here and there, and full lines of this live job seized with eagerness. The rush jobs were printed. They were tied up and slid away on the dead-board. In due time this particular job was called for. Part of it was on the stone, the rest was missing. A high-priced man went to the case and found nothing save a little dust. He looked over the dead-board and the live galley. He presently found a sufficient number of wanted letters to justify broken lines and secure a lock-up. He had the honesty to charge up time thus spent as "looking for sorts," instead of charging it partly to composition and partly to distribution, as from time immemorial has been the custom of men working in such shops and under such conditions and whose employers encourage or at least allow this wasteful practice.

"Now, what do you think of that!" said the owner of the printing-office, after I had finished inspecting the time-tickets. "I ought to have made clear profit on that job over my customary profit of at least ten per cent. As it was I lost 60 cents — and all on a job that only came to $1."

I could feel little sympathy for him and told him I thought he was to be considered fortunate that he lost no more. And then I insisted that he ought to do two things among others: First, allow no type to be picked from live jobs; second, allow no type to be picked from dead jobs. When he protested that he could not possibly get along if he did not allow his men to do that, I pointed out to him the self-evident fact that if his men had taken half this wasted time to distribute dead type properly, the matter could have been set without difficulty, other

jobs could have been set with ease, and when the stock was received from the customer and the job should have gone on the press, there would have been no need for loss of so much valuable time and so much of what should have been profit in the fruitless search for a few letters.

For it must be borne in mind that this thirty-three and one-third per cent of cost which was actual, absolute, irredeemable loss in this instance, did not represent the total loss of time and profit directly traceable to the pulling of letters from live or dead jobs. On work preceding and work succeeding this particular card, more or less time was consumed in precisely the same way, but it did not appear on the time-tickets as such, for it was charged up under the general and indefinite head of "distribution."

To prevent this constant drain of time and energy and profit, there is but one thing to do, and that is to *distribute dead type*. I grant you that the temptation to pile up dead jobs is almost irresistible when copy is coming in at a rate that taxes the skill and ability of all the compositors, and I grant you also that it is far easier at the moment to pull one or more letters to complete a line or a job than to lay down stick and rule and copy and throw in type to finish the job properly and leave in the case for seed. But you will, in theory at least, agree with me that this is but short-sighted policy. I need not remind you how vastly easier and pleasanter it is to pick up for distribution a job with type lines and rules and quads and furniture intact than it is to endeavor to lift one that has been robbed of a line here or a letter there or a quotation beyond. Your own experience shows how much easier and more rapid is distribution in the former circumstances than under these latter.

But it seems impossible to bring home in a way sufficient to make a lasting impression the fact that this is wastefully foolish, save perhaps when just such an ocular demonstration of its wastefulness can be made as this I have endeavored to set forth.

Mr. Nathan has said that the average printer is not making ten per cent clean profit. I do not believe he is, unless his bookkeeping is done on a scientific basis. And if it is done on any other basis, it is impossible to know whether or not any profit is secured, but indications that this average is less than ten per cent loom large and persistent. If, then, a printer does not make ten per cent on his ordinary work, how in the name of Gutenberg and Franklin can he acquire lasting fame and smiling fortune when he loses sixty per cent on the job by which at best he might make not over ten per cent?

R. C. M.

THE CARE OF ORNAMENTS.

On a fair-sized Western daily, just too small for an art department, there has evolved a system of keeping cuts and ornaments in order which might be introduced to advantage in many similar composing-rooms. As much typework is used on feature heads and page designs, there is accumulated all sorts of odds and ends in cuts, borders, corner-pieces, ornamental panels, etc., which have been flat stereotyped from page matrices of previous issues of the paper — always, of course, avoiding infringement of copyright.

These, in addition to the regular line of foundry-made "ding-bats," make up a collection very difficult to classify, and without system, the compositor has the feeling that he is at least on the side of good taste in letting the job go unilluminated rather than take time to find the appropriate ornament from a miscellaneous collection.

The method in mind involves a particular place for each piece and no chance of finding it elsewhere. This is accomplished by alloting the distribution of decorative cuts to one particular regular employee. He classifies them as near as may be and determines their position in the case. As work is distributed by others, all ornaments are placed on a standing galley, from which this man puts them in the cases at frequent intervals.

It is found in practice that the compositor can readily find what he wants if it is repeatedly put in the same place, but no two men would agree on the arrangement of an assortment of cuts such as this, so this work is left arbitrarily to the custodian. He assumes the work of arrangement, relieving the other men from uncertainty, and is not himself bound within a day or two to the few minutes' work of distribution, but can let cuts accumulate on this dead board to suit his convenience. A. G.

WORKING TWO-POINT RULE.

Printers generally do not sufficiently appreciate the usefulness of the little piece of two-point rule cut eight points long. It is one of those conveniences which, once adopted, is greatly missed in its absence.

Many are the times in composing panel work when rule cut to nonpareils does not give correct margins, or does not produce just the effect desired. It is then that the matter is passed over as not easily remedied and "let it go at that" is the procedure.

The addition of two points to the length of a rule can often be brought about by the use of interlocked miters, but this is impossible in small work. With the eight-point piece almost any combination can be made. By using two pieces an increase of four points is effected over the regular nonpareil measurement.

In double panels, in working with Linotype slugs — so apt to "grow" — and in use around cuts and in mortises, the eight-point piece is invaluable. It does the work of all other odd sizes and specially cut rule, and greatly simplifies the matter of distribution, besides saving the cost of much superfluous material. A. G.

VALUE OF A GOOD TIE-UP.

To be able to tie up a type form properly — firm, yet easily untied — and to do it quicker than the man of the indifferent tie-up, is a knack worth acquiring.

First, always begin at the same relative corner, in the same way; and always end at a different corner from the beginning, each time an identical corner, regardless of the length of the string. Break the string — it pays. Second, pull the string tight around each corner on each turn of the wrapping. Then, tie up as thoroughly for one job as another. Always do it the same way — make a habit of it.

Four strands pulled tight around a form will hold better than fourteen loosely thrown on, and really take much less time in the tying. The expense incident to tying up dead matter is not so often the fact of its not being in the cases as it is the result of a shiftless tie-up. Much pi can be avoided even though pulling of letters is indulged in.



THE "NEW YORK OBSERVER."
— *National Advertiser.*

Differing from the bookman somewhat, I would suggest a system for newspapers that saves time and type. As an advertisement is composed on a galley the lower start is made. If the finish is formed by pushing the free string through at the bottom of the form with a rule, and pulling the loop thus formed toward the left-hand corner where it will bind, then cutting the string above, it becomes necessary only to pull the exposed end to untie the form.

In newspaper make-up, the column rules are generally in place, leaving only the bottom of the advertisement available. If the string end is uniformly found at the bottom and to the left side of the advertisement, the work of untying is much simplified.

This is just one of the little things, but the matters of habit gauge a workman's efficiency, and many a real genius nullifies much of his actual usefulness by slipshod methods in the little things. A. G.

QUARTER-CENTENNIAL OF THE F. WESEL COMPANY.

The twenty-fifth anniversary of the founding of the house of the F. Wesel Manufacturing Company was commemorated on September 10 and the ensuing days of that week by unusual and pleasant incidents. The affair



LOVING-CUP PRESENTED TO MR. FERDINAND WESEL, SR., BY HIS EMPLOYEES.

took the form of an enthusiastic celebration on the part of the large force of employees of the company. The factories and warerooms, at the corner of Henry and Cranberry streets, Brooklyn, were handsomely and artistically decorated throughout, and the buildings were beautifully draped and patriotically decorated outside.

It is a well-known fact that Mr. Wesel is a very early riser, and in order to be on hand early enough to escort him from his residence at 78 Hicks street to the factory, the employees gathered at his residence with their band of music at 7 o'clock. After serenading Mr. Wesel, they formed in line and escorted him to his office. The heads of the mechanical departments presented Mr. Wesel with a large picture, grouped in which was a picture of each individual factory foreman. This was also accompanied by a set of beautifully engraved resolutions. The presentation of these occurred in the general offices of the company. Mr. Gutekunst, the oldest present employee of the F. Wesel Manufacturing Company, spoke as follows:

Mr. Wesel, twenty-five years ago to-day you laid the foundation of this business, which now shines as the brightest star in its line, not only in our country but in the world. I may say in the name of my fellow employees that we recognize that, although we have tried to do our share, it is due to your business acumen, energy and perseverance that the business has grown from a very small start to be the largest in its line in the comparatively short time of twenty-five years. We, as your employees, wish to offer you our heartiest congratulations, and hope for continued success, and assure you of our love and high esteem, and in offering you this token of our affection express the sincere hope that the firm may continue to prosper and grow.

Mr. Winter, superintendent, in behalf of the executive and engineering staff of the establishment, spoke as follows:

Mr. Wesel, as the representative of the executive and engineering staff of your establishment, I beg to offer you our heartiest congratulations upon this occasion of the twenty-fifth anniversary of the establishment of your business, and at the same time to express our high esteem and thanks for your uniform courtesy and fairness. I also desire to express the hope that the past pleasant relations between yourself and us will be continued in the future. In conclusion, I may say as a personal reminiscence, that the first thing I did when entering your employ was to help charge your manufacturing facilities, and all of us, believing in expansion, hope that we will keep on doing the same forever.

Mr. Renkin, assistant superintendent, added the following words of congratulation and best wishes:

Mr. Wesel, in presenting this picture, showing you surrounded by the heads of the various departments, we wish to offer our best wishes upon this occasion, and hope it will be received in the spirit it is given. We also sincerely hope that you will further prosper and live to see the fiftieth anniversary of the business and a continuous growth of the same.

Following this was the presentation of a loving-cup by the financial, sales and advertising departments, with a presentation speech made by Mr. Brands, who said:

Mr. Wesel, we have chosen this opportunity as a fitting time to carry out a cherished desire on the part of each and every one in the departments here represented, to attest our esteem and personal regard for you as an employer, as a citizen and as one of the foremost men in the ranks of the captains of industry of this country. We congratulate you upon your achievements during the past quarter of a century. The business that you have built up in that period is a monument to your ability, energy and honest purposes. We are proud of you — proud of the institution you have so successfully and ably managed. We will not attempt here to review what you have accomplished. The results of your untiring energy and keen perception of thorough business methods is reflected in every part of this great institution. The name of F. Wesel is a household world in every printing-office of any note throughout this land. And that name has crossed the waters to foreign lands, until "Wesel Quality" is known the world over. We also congratulate you upon the fact that at the close of this crowning period in your business career, that your mental and physical strength is in no way impaired. And it is our earnest desire that you may live long to enjoy the fruits of your labor. As further evidence of good will, we present to you this loving-cup, which we wish you to accept as a slight token of our lasting friendship and esteem for your personal worth. May this cup ever be filled to overflowing with happiness and good cheer as your reward.

To the speeches Mr. Wesel responded briefly in his usual hearty and sincere manner, expressing his appreciation of the good will shown, and took occasion to review, in a few well-chosen words, the past history of the company. He assured all present that he would never forget what the workmen and all other employees have done in helping to build up the business, which has now grown to such grand proportions.

A handsome souvenir of the house, historical, descriptive and illustrative, has been issued by the Wesel Manufacturing Company, and well displays the vast range of mechanisms produced by the concern. Interested printers and others would do well to write for one of these brochures.

PRINTER'S ADVERTISING

Some said, "John, print it"; others said, "Not so." Some said, "It might do good"; others said, "No."—*John Bunyan.*

Every successful advertising campaign is built upon a foundation of certainty. Moreover, it ships in its own bottom. How can any man hope to write or plan with enthusiasm if he doubts the merits of his own efforts? The advertiser who sways under the influence of outside twaddle is like a rudderless ship at sea.

Edward S. Paret says: "If a business man were to consult many friends about the wisdom of a certain advertising plan, he would get such a confusing diversity of opinion that in all probability the advertising would never see the light of day." He cites further that some of the biggest advertising successes have been made by following plans unanimously "pooh-poohed" at the start.

Is it not so?

A dubious plan of action is sure to be unsuccessful because of its very frailty. Too many men enter the advertising arena like a half-hearted prize fighter, and they are usually ready to quit after the first round.

Individuality, confidence and determination are necessary to the success of any business, and these qualities are sure to assert themselves in a well-conducted advertising campaign.

The F. H. McCulloch Printing Company, Austin, Minnesota, has recently issued a smart booklet with a vigorous literary style. Its best argument is along the above lines of thought.

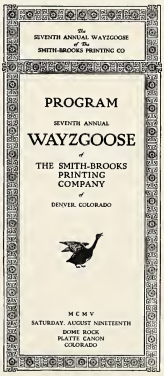
It's the man who hasn't enough confidence in his own business to stay by it who makes a failure of advertising. It takes just as much dogged perseverance to win out in advertising as it does to conduct a business successfully. Getting on the right track and keeping everlastingly at it is the key to success. If you have had indifferent success, don't get discouraged, but look for the weak points. If it is in the printing, which is too often the case, we can put you right. We give to our printing that extra touch which attracts attention and commands respect.

"About Ourselves" is a dainty booklet on a delicate subject. It is one of those wholesome products of the Stutes Printing Company, Spokane, Washington. The cover-design is simple, yet forceful, and its contents are delightfully brief. There are but four pages of text, consisting of four pert paragraphs, set in Caslon Old Style, with ornamental initials. The typework is printed in royal purple and there is a delicately tinted floral border with an interior enclosure of one-point rule in persian orange. This splendid color scheme is in happy accord with the pure white antique paper employed.

That the Moody Press, New York city, has done nobly and well, in its first five years of existence, is clearly set forth in "The Power of an Ideal," a handsome souvenir booklet issued by this house. From a small inside office, lighted by a window opening into a shaft, and with a force consisting of one man and a boy, in 1900, the Moody Press has grown to its present proportions. The booklet contains a number of half-tone views of their magnificent new building, its interior and its surroundings, together with an interesting description of its various departments. Factors that have led on to this great success are set forth in the opening chapter:

What is the secret of success involved in this rapid and remarkable growth? The claim is made that it is simply the following-out of an ideal, not yet reached, it is true, but set up at the beginning. This ideal involves the devotion to the business of the best that is in the worker; placing the treatment of employees on the plane of the golden rule; keeping pace with the needs of the business world; profiting by the lessons of daily experience; welcoming criticism and advice at all times, and giving everybody their money's worth. In so far as the business has held its rudder true to this general line of action, it has been rewarded with genuine success. Such has been the power of its ideal.

"Let's live to-day, look on to-day, and to-day only, that we may not overlook that which we are seeking—happiness." This is the blessing bestowed by the Smith-Brooks Company, Denver, Colorado, in a souvenir of their seventh annual wayzgoose. It is the true "wayzgoose" spirit. One is assured that the extended and delightful musical program, the dances and the sports allowed little opportunity for thoughts of other days. But, the souvenir. It is one of those splendid creations of C. R. Beran, wrought with happy combinations of type and borders—a keepable reminder of a jolly good time.



The Letter Shop Press, Chicago, sends a first-rate exponent of type art, letterpress and engraving, in its brand-new booklet, "Himself and His Seal." Nor is it at all commonplace from a literary viewpoint. The engraved cover-design is done in gold, on a hand-made deckle-edge paper. The contents are arranged with liberal outside margins containing illustrated side-headings, printed in gold. Some half-tone portraits, tipped on, are scattered throughout the booklet. Back of it all is the genius of Charles Eugene Powers, the booklet author for The Letter Shop Press. He depends upon his words and the illustrations, and not upon multi-colored inks, for force. He says:

I believe in strength in advertising — strong outlines — persuasive force. The best advertising tells the prospective buyer "why." In writing a booklet, there is a chance for displaying the highest order of salesmanship. Fitness means much in the preparation of booklets; the swiftest race horse breaks down when driven to a dray, and the strongest draft horse is left at the post on the race course. These things convince me that I must use words to fit the subject, paper to fit the words, ink to fit the paper, and illustrations to fit them all.

FOLDERS.

The Meyer-Rotier Printing Company, Milwaukee, Wisconsin, is a house of ideas. Their clever little folders are all fresh and new. A different fold, quaint and attractive typography, a startling color effect, various ways of expressing it, a pretty picture, an original drawing—these are but a few of the attention-compelling features of their advertising devices. "Memory Joggers" is the title of a little three-fold affair among a recent collection:

We must all reckon with human shortcomings — one of them is "forgetfulness."

The loss to you in a business way is almost incalculable because of this habit of people forgetting.

It requires constant reminders to let people know you are still in business and would like their trade.

This is the purpose of this folder.

A persistent use of good printed matter, bringing out some important feature of your business, is one of the most potent factors in increasing the volume of orders.

The printing which we do is of the kind that will engage attention and be expressive of good taste and high quality.

The W. P. Dunn Company, Chicago, sends an interesting advertising folder. It is set in a legible type-face, with a decorative border, and is printed over a white tint-block background, on green cover paper. The following matter contained therein sets forth a good point:

Suppose a salesman called on you once a year, probably at a time when you weren't ready to order, would that salesman stand much chance of getting business from you? Other things being equal, hasn't the persistent asker for business the best chance of getting it? And yet some concerns send out a catalogue once a year and expect that one visit to result in all the business the customer has to give. Now, suppose you let that customer hear from you every once in so often during the course of the year, don't you think you'd stand a better chance of getting more of that man's business than if you expected the catalogue to do it all? Let our editor of business-getting literature and our typographical artist design and print a circular for you at once.

One-half of a four-fold circular, 8¼ by 20½ inches in size, from Corday & Gross, anti-waste-basket printers, Cleveland, Ohio, is reproduced. It is a striking thing, done in brown and two shades of green, on chocolate-



(Extract from Letter of Murphy Chair Co., Detroit)

"WE have received the first shipment of catalogs and congratulate you, as well as ourselves, on the results obtained. The presswork and composition please us greatly and we think the cover is in a class by itself. We thank you, not only for the quality of the job, but for being on time as per promise.

¶ "We are receiving a great many compliments in reference to the catalog, and unless we are very much mistaken, you will receive inquiries from other chair manufacturers in reference to catalogs. We sincerely hope you will.

¶ "You may be assured that when we are again in the market for printing, we shall take up the matter with you."

colored fabric-finished paper. The half-tone illustration is tipped on, and it is enclosed in a panel of gold bronze. It shows the high order of anti-waste-basket productions.

Of all the great discoveries ever made, few are so important to the practical man as the art of reproducing all the colors by printing only three.

"Three-color Half-tones, Their Uses and Advantages for Illustration"—a recent folder sent out by the Photo-Chromotype Engraving Company, Philadelphia—marks the steady progress that has been made in process engraving within recent years. In addition to some instructive reading matter, it contains a three-color specimen made direct from the original oil painting.

One of the things that have given the Griffith-Stillings Press, Boston, an enviable position in the printing world is a maintenance of uniform quality in all of its works. It is the occasional incongruous specimen that mars a printer's reputation for doing good work. It is as difficult to gain the lasting confidence of the public through indifferent work as it is for a broken clock to strike twelve.


The Office Boys—
The Coming
Men of Affairs

YOU may as well be asked, at some future time, to fill an important position. ¶ Obviously, to prove you opportunity by learning all you can about the business you will be asked to fill. ¶ The boy who is ambitious to get on in the world is the boy who will be chosen to operate your efforts when you work hard, but remember he has a lot of things to attend to and that he does some more than you think. ¶ Most of your "bosses" were once office boys themselves. They seem to forget it, but they don't. ¶ You do your work right and it will be a great help in securing a position higher up. ¶ Another important thing for you to do is to examine the printed matter that comes to your office. You can usually tell that which is above the ordinary and you will soon learn that it is the "above the ordinary" sort of printing that draws the most business. That's the kind every business man should have. It's the kind that is to our regard

Griffith-Stillings Press
208 Congress Street, Boston, Mass.

Sometimes you hear it, but it's usually an accident. "The Office Boys—The Coming Men of Affairs," is but one among the many good folders recently issued by this house.

"Just a Five-Minute Chat" won't bore any man. And yet many good things may be said in that short space of time. The R. L. Polk Printing Company, Detroit, Michigan, proves this in a convincing bit of shop talk, attractively printed in two colors and gold on Repoussé Onyx Bond.

We can't sell shoddy printing for the same reason the high-grade clothing house can't sell shoddy suits—for the same reason the reputable grocer can't mix his sugar with sand or sell sloe leaves for tea.

Isn't that enough when the quality accompanying the printed message proves the assertion?

MISCELLANEOUS BOOKLETS.

"The Eighth Arrow of ye Third Quiver," and its predecessors, have hit the bull's eye of public appreciation. It is a distinguished little monthly, with a bright, new cover-design for each issue, which arouses fresh interest in Taylor-made Tintypes. It is a product of the publishing department of the N. & G. Taylor Company, Philadelphia.

This little waft of "out-doorsy" designing, engraving and printing—laid before you on good paper—may serve the double purpose of showing one style of our work (not generally known) and point to artistic combinations of paper and ink. The text of this little quarterly is well worth careful perusal—for any one interested in "paper and ink and their possible harmonies."

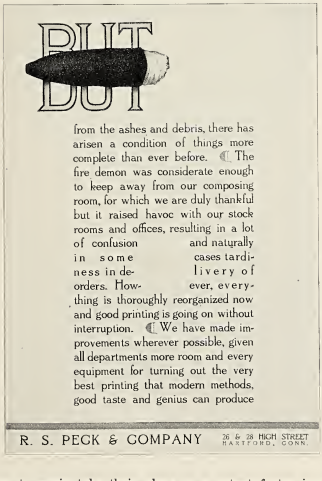
This is the salutation of The Niagara Paper Mills, Lockport, New York, in presenting a recent number of *The Ambassador*, a "magazinelet" of suggestions for those interested in paper and inks. It is all that is claimed for it and even more. The instructive reading matter contained therein is backed up with practical examples, and the following paragraph in relation to color harmony is most fitting:

There are no set rules for the guidance of the printer in the use of color. There are, however, certain basic principles, and many consequent rules, a thorough knowledge of which will enable him to avoid serious mistakes, and greatly aid in the successful creation of color schemes. But the sense of rightness can only come after the principles have been mastered and applied.

Commercial drawing has undergone a wonderful transformation within recent years. The improvement is especially marked in fashion-plate illustrating. Edward Rodgers, Cleveland, Ohio, has done much to encourage the production of life-like groups, with a pleasing air of nonchalance, and this style of illustrating has now almost entirely replaced the wax-like images, with expressionless countenances, in stiff, unwrinkled attire, so characteristic of the fashion plate of ten years ago. "When Men Talk Clothes," a booklet on smart clothes, is one of Mr. Rodgers's latest productions for The English Woolen Mills. Its cover-design consists of a group of men in swagger attire and conventional pose. The illustration is printed in two colors over a background band of solid gold, which occupies the upper third of the front and back covers. The remainder of the cover consists of a purple ground. The contents are in keeping.

Thomas P. Nichols, Lynn, Massachusetts, is another printer who has made the business of writing and designing distinctive booklets a substantial part of his business. "The White Season," a dainty brochure for the John H. Cross Shoe Company, of that city, is an out-of-the-ordinary product of the Nichols shop. It is printed in black and gold on hand-made deckle-edge paper. The typography is in neat paragraphed arrangement with an occasional ornamental initial, and its literary style is curt but courteous.

R. S. Peck & Co., Hartford, Connecticut, announce their return from out of the ashes and debris of a recent



fire, to again take their place as a potent factor in the printing world.

"The Printer's Insurance Protective Inventory System," a 480-page book, half-leather bound, published by Charles S. Brown, Grand Rapids, is planned to be of inestimable value to the printer. It shows how to make an inventory of a printing business; tells how to find correct amounts of material and enter same in the classified record; it classifies all materials under their own discount headings by floors and departments; gives size, name and number of articles, and tells where materials were purchased. A commendable feature of the system is in that it compels the person making the inventory to make it correct. If he overlooks any article, the book will discover the error.

The printing qualities of Sterling Japanese Parchments are well shown in an attractive booklet issuing from the Worthy Paper Company, Mittineague, Massachusetts. These papers are especially adaptable for high-grade art, book and novelty printing, and are made rough-finished, and with a smooth surface for half-tone printing. Two and three color process printing is shown to be very effective on these parchments.

The Hamilton Manufacturing Company's circular of modern printing-office furniture is a golden pamphlet. This is true, more so because of the golden wealth of its contents than because of the goldenrod paper on which it is printed. It is an exposition of the "New Departure Cases"; Wisconsin Cabinets, with steel and wood runs; front steel-run cabinets, and a few of the other good things made at Two Rivers, Wisconsin.

A few facts without varnish are more convincing than a page full of enthusiastic misrepresentation.

This truism on the inside of the front cover of a new catalogue issued by the Brown & Carver Cutting Machine Company, Oswego, New York, is emulated in its contents. The book contains a description of the distinguishing features of Brown & Carver cutters, well illustrated with a number of fine half-tone engravings. It is well printed throughout.

BLOTTERS.

The Sparrel Print, Boston.— A handsome decorative design, done in soft tints of purple, green and flesh. This blotter contains a scored stub, which is to be folded back and placed in a pigeonhole.

The Griffith-Stillings Press, Boston, Massachusetts, has applied the "follow-up" idea to good advantage in a unique series of blotters. The first one of these was sent out a few months ago as a mere "feeler" and to create advance interest and anticipation. It contained a half-tone illustration of their immense works and a note: "We shall mail, during successive weeks, with our compliments and best wishes, individual blotters for your entire office family. We are certain they will prove attractive. Watch out for them." Then, in due time, followed individual blotters, addressed to the president, the vice-president, the secretary, the treasurer, the general manager, the superintendent, the advertising manager, the bookkeeper, the clerk, the stenographer, and last, but not least, the office boy. Each one of the series is appropriately illustrated and each contains a distinctive message.

The Dietz Printing Company, Richmond, Virginia.— A colonial proclamation, from the shop of the joyful printerman, set in colonial style.

John W. Little & Co., Pawtucket, Rhode Island, adhere to scripture lessons and little sermons as a means of attracting attention to their printing-office. "If there is no hell," is a characteristic topic in a recent blotter.

The Evening Inquirer, Galion, Ohio.— "Looking through our paper"— a cute little tot protruding its head through a copy of *The Enquirer*.

Challinor-Dunker Company, Pittsburg, Pennsylvania. — A three-color half-tone illustration of the king's fool in characteristic pose and the phrase: "They do but jest who offer to give you the same class of printing for less money than we ask."

Ernest Hesse, Gloucester, Ohio.—"It was a discovery of Benjamin Franklin that if people got up at daylight and retired early, they would save candles. It was a discovery worthy of Benjamin Franklin — no matter who made it — that if printing wanted early in September were done in August, there would be less worry over the matter, even if August proved warm. A stitch in time saves nine, as Poor Richard says. Which is respectfully submitted by a follower of Franklin."

J. C. Newitt, Los Angeles, California.—"It's much better to buy plain, strong, clean-cut printing than the ordinary, careless kind, especially when the difference in price between the good work and the poor work is so small that it won't buy you a two-bit microscope to locate it with."

Evans Printing Company, Atlanta, Georgia.— A jingling doggerel, set in chap-book style with mission toys.

Stutes Printing Company, Spokane, Washington.— A cut of a telephone, and the display line, "Printing by wire." In smaller type: "If you are a telephone subscriber, just phone your printing order to us."

The Schumann Art Print, Norwalk, Connecticut.— "Printing! Not the common every-day sort, but something bright and distinctive, the kind that will attract the eye and sell your goods. The kind you have been looking for."

The F. H. McCulloch Printing Company, Austin, Minnesota.— A half-tone illustration of a man doing a dare-devil dive, and a few words of caution. "Don't run a risk. Why run your chances of getting a good job by taking your printing to an office not properly equipped for first-class work? You may get a good job and you may not — chances are that you won't."

Ben F. Hildebrand, St. Joseph, Missouri, sends a commendable blotter idea for an accident insurance company. News items of railroad wrecks, explosions, fires, cyclones, etc., are reproduced from leading papers.

C. M. Mead Printing Company, somewhere in the United States (address not given): "The question answered. Who said Gutenburg was the first printer? We beg to differ. Adam was the first printer. He printed a kiss on Eve's cheek. The job was attempted with a hand press, but as there was not enough squeeze, Adam used an arm-lever press. It made a good impression, although Eve thought it was a bold-face type, yet she called for duplicates and Adam did all presswork for her thereafter."

Guessaz & Ferlet, San Antonio, Texas.—"The man who thinks knows that his printing is worth more than the price he pays — that it must have that forceful, compelling quality that is called character, and with it the grace that wins the eye."

The Cleveland Akron Bag Company.—"People who spend their lives packing their trunks never go anywhere."

The Rowe Press, Bath, Maine.—"A chest of tools does not make a carpenter, neither do presses and type make a printer. There is something else necessary — the 'know how' to use these things effectively. We have a force of skilled employees of many years' experience who can handle your printing in an up-to-date manner, and we have provided them with all the latest labor-saving appliances for getting work out promptly."

Brady, the printer, Statesville, North Carolina.—"If you'd be 'wise' to that piece of silver in which there are ten dimes, speak to Brady when you want printing, and observe the results. He'll put ginger in your 'talk.' His specialty: The business man's troubles. If you've been getting your printing elsewhere, be wise."

JUBILEE OF THE FIRM OF KARL KRAUSE, LEIPZIG.

On the 20th of June, 1905, there was celebrated at Leipzig the jubilee of the well-known firm of Karl Krause, of that city, which has grown from a very small beginning into one of the largest and most celebrated houses in the world engaged in the construction of machines used by printers, stationers, bookbinders and papermakers. A short sketch of the life of the energetic founder, and of the growth of his business, may be of some interest to our readers on this occasion.

Johann Gottfried Karl Krause was the son of a yeoman farmer, and was born on November 29, 1823, in the Prussian village of Liemehna, close to the Saxon border. He spent a happy youth, and received his education in the village school, where he was considered one of the most



THE LATE KARL KRAUSE.

intelligent and hard-working of the pupils. When he left school he obtained a situation as errand boy in the well-known Café Français in the Augustusplatz, Leipzig, but such a situation was not to his taste, and, moreover, it offered no prospects for the future. Having made up his mind to do something better, Krause apprenticed himself, in 1842, to a locksmith in Leipzig, and when he became a journeyman, in 1846, set out to see the world, as was the custom in Germany in those days. In the course of his wanderings he visited Mayence, Mannheim, Strassbourg, and finally found himself in Switzerland. Two years later he returned to Leipzig and obtained a situation with a locksmith, subsequently being employed as a fitter in the well-known engineworks of Messrs. Carl and Gustav Harkort. From the Harkort factory he went to the engineworks of Götz & Nestmann, which was his last situation.

On May 20, 1855, Karl Krause opened a small repair shop in the Erdmannstrasse, Leipzig, with only a few indispensable tools. But his wonderful energy and talents soon brought their reward, for before the end of two years he had nine men in his employment, and was able to get married. His wife was soon able to assist him in his business, and to her he frequently turned for advice. In

1861 Krause removed to the Inselstrasse, and early in the seventies to the suburb of Anger-Crottendorf, where he established a foundry, which was followed, in 1877, by a large factory. From that time his prosperity increased by leaps and bounds, and the premises had to be constantly enlarged. Krause's machines gained a good reputation abroad, but it was not until Herr Heinrich Biagosch, who was a traveler for the firm (and who married Krause's daughter on October 9, 1881), became a partner on his marriage that the foreign business was developed to any great extent.

On March 6, 1893, Krause was honored by a visit from King Albert of Saxony, and on April 21, 1894, the King gave him the title of *Kommerzienrat* (Commercial Councilor) in recognition of his successful work. His last years were spent quietly and happily with his family, and his death took place on March 3, 1902.

The death of the founder did not affect the progress of the business, which was then in the capable hands of his partner and son-in-law, Herr Biagosch, whose untiring energy, wide knowledge, organizing talent and business acumen have resulted in continually increasing the prosperity of the firm. This prosperity was temporarily menaced in the beginning of December, 1903 — when the firm had in its employment 91 officials and 943 workmen — by a fire which occurred in the night of December 3, and destroyed half the works. But the wonderful energy and capacity for work of the chief were equal to the occasion, and overcame all difficulties, so that not a single man had to be discharged owing to the fire. In fifteen months an immense new structure arose from the ashes, replete with all modern improvements.

It is unnecessary to describe the works in detail, but a few figures may serve to illustrate their great extent. The power is supplied by 4 steam engines of 870 horse-power each, and 6 steam boilers having a combined heating surface of 7,050 square feet, and also by a portable engine of 80 horse-power. The power of these engines is transmitted to the machines by means of dynamos and electric motors. The lighting is effected by about two hundred arc lamps, a large number of Nernst lamps and about two thousand incandescent lamps. For handling the machines and parts, there is a large number of cranes, mostly electric, of various sizes up to ten tons. The manufactures of the firm comprise machines for bookbinders, printers, boxmakers and papermakers, such as glazing calenders with any number and width of rolls, cutters and slitters, water-marked paper-cutters, hydraulic presses, etc. Many other kinds of machines are also made, such as embossing presses of all kinds. A number of the firm's productions are protected by patents, of which they own thirty-eight. The number of machines sold to date amounts to 75,845.

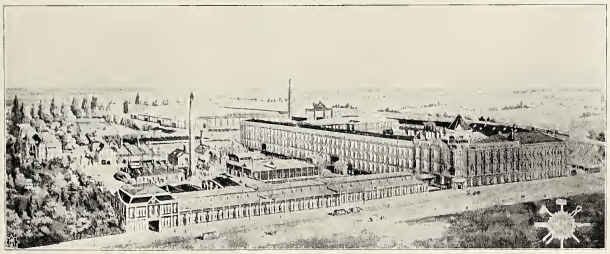


HEINRICH BIAGOSCH.

We can not close this notice without referring to the Endowment Funds originated by the firm. At the death of the founder his heirs gave £2,500 to a fund to perpetuate his memory. This money has been added to a sum of £1,250, given by Herr Biagosch in celebration of his twenty-fifth year with the firm, and the two sums, which with the interest amount to £4,000, constitute a fund for assisting the widows and orphans of deceased workmen.

The takings of the factory canteen, which exceed as a rule £200 per annum, are handed over to the fund started in 1896 for assisting workmen and officials.

On January 1, 1905, a fund was started in the factory for insuring against illness.



ENGINEERING WORKS OF KARL KRAUSE, LEIPSIC.

Another benevolent institution is the factory library, which contains at present about one thousand volumes, and the school-book supply scheme, by which the children of workmen are supplied free of charge, at Easter every year, with all the necessary school books.

The factory has a fire brigade, and a choral union was established in 1879.

At the end of 1904 the works employed 129 officials, with salaries amounting to £11,386, and 995 (now 1,153) workmen, whose wages amount to £51,610 per annum. The foundry employs 130 men, and its wages bill comes to £6,450 per annum. These figures give some idea of the immense size of the undertaking.

For the jubilee celebration a very complete program of festivities had been arranged, commencing with a torch-light procession on the evening of the 19th to the residence of Herr Biagosch. On the 20th there was a procession at 7:30 in the morning to the grave of Karl Krause, where a hymn was sung, some speeches delivered and a wreath deposited. At 11 o'clock there were songs, music and speeches in the new administration buildings, and at 6 P.M. a musical entertainment and banquet in the large hall of the Zoological Gardens.

THE ENTERPRISE OF "LA PRENSA."

American and English newspapers are supposed to hold the palm for enterprise and that form of advertising which is of a semi-benevolent character. But there can be little doubt that *La Prensa*, the leading daily paper of the Argentine Republic, in breadth of usefulness has no peers. The paper made its first appearance on October 18, 1869, as an afternoon paper. It had but two pages of five columns each. The population of the city of Buenos Ayres amounted then to about one hundred and ninety thousand inhabitants. In 1904 the paper assumed its present size, ten pages of seven columns each. *La Prensa* has a circulation of 95,000 copies, of which 61,000 copies are taken in the city and 34,000 are sent to the interior and foreign countries.



PLAZA, BUENOS AIRES, SOUTH AMERICA. LA PRENSA BUILDING AT RIGHT OF CENTER IN MIDDLE BACKGROUND.

La Prensa building has two underground and five upper stories, besides the garrets. The base of the bronze statue placed on the roof is fifty meters above the street level. The second cellar contains the paper rolls and two machines for rolling and damping paper, the hot-water boiler, the boiler for heating the building in winter, the compressed-air motor for the pneumatic tubes, two sixty-horse-power motors and one thirty-five-horse-power motor, together with their three boilers. This cellar occupies the whole area of the building, i. e., 1,337 square meters. It communicates with the first cellar by means of four lifts. Next to the boilers, there is a great coal deposit, with a capacity for thirty tons, and next to the motors is the well, which affords water for the boilers, for house-keeping purposes and for the fire hose.

AN APPRECIATION.

I wish to express my appreciation of your excellent journal. During the number of years I have been following the art preservative, it has been one of my best friends. I have a number of bound volumes which will always have a place in my library.— *J. W. Hurren, Salmon Arm, British Columbia.*

In the first cellar on the side of Rivadavia street, there is a large saloon used in the morning for the sale of the newspaper. This saloon is often granted for public meetings. In the evening it serves for music teaching, the popular gratuitous music and song school held by *La Prensa*.

On the side of Avenida de Mayo are installed the printing-presses. There are four Hoe presses, two of them being of double-supplement system, able to print, cut, paste and fold 24,000 copies, from 4 to 12 pages, or 12,000 copies with 16, 20 or 24 pages, per hour. The third press, a quadruple one, prints 48,000 copies, from 6 to 8 pages, hourly. The fourth machine also belongs to the double - supplement system, but has an extra platform for printing photoengravings, and, if needed, colorwork. It prints hourly 24,000 copies, cut, pasted and folded, from 4 to 16 pages, or 12,000 copies with 20 or 24 pages each. There are, moreover, 4 Marinoni presses as a reserve. In the same cellar are situated the workrooms of galvanoplasty, stereotype plate foundry and mechanics. The electric installation comprises 3 dynamos, of 50 amperes each, and 1 motor-dynamo.

On the ground floor, on the side of Avenida de Mayo, there are the Advertisement Hall, the Exhibition of National Products and the Consultory of Chemical, Agricultural and Industrial Matters, all gratuitous services. Surrounding the large central hall are situated the offices of the manager, accountants and Information Bureau. On the side of Rivadavia street there are the Medical and Legal Consultories.

On the first floor, on the side of Avenida de Mayo, there is the apartment of the proprietor, which consists of library, a drawing-room, a smoking saloon, a billiard saloon and a toilet and bathroom; the office and parlor of the political editor; the office and parlor of the chief editor, and a large waiting-room for the public. Looking on the large central hall, the offices of the vice-editor, of the secretary and of the foreign and Argentine telegraphic news service. On the side of Rivadavia street, the vast and magnificent saloon for feasts, decorated in Louis XVI. style, are established with a saloon and a small parlor and four dressing-rooms for the artists.

On the second floor, on the side of Avenida de Mayo, is the saloon for public meetings; the library, gratuitously opened to the public; the various editors' offices; the chief of reporters' offices, and the fencing saloon for the staff of the newspaper, directed by a well-known professor. On the Rivadavia street side, the restaurant and billiard saloon for the staff and the large and stately reporters' saloon.

On the third floor are the apartments destined for distinguished guests, consisting of three sleeping-rooms, an equal number of toilet-rooms, a drawing-room, a sitting-room, a ladies' parlor, a dining-room and kitchen. On the Rivadavia street side are the apartments for the service hospital for sick persons and the restaurant for typographers and other workmen.



LA PRENSA BUILDING, BUENOS AIRES, SOUTH AMERICA.

On the fourth floor there is a large workroom for the Linotypes, and departments for engraving, photography and photoengraving.

The garrets are used for general storage purposes.

When Dr. José C. Paz, the proprietor of *La Prensa*, conceived the plan of the building, he determined to crown the organization by establishing several complementary offices, for charitable and mind-improving purposes. He has seen his scheme fully realized and has won the glory of being the first newspaper in the world to establish such philanthropical services.

The Medical-Chirurgical Consultory is under the direction of Dr. Julio Darnet and a staff of renowned specialists. They have attended over three thousand patients a month. La Prensa Consultory has a complete Roentgen rays apparatus, and other physicians in the town are allowed to make use of the apparatus. The doctors of La Prensa Consultory are eminent in their profession, most of them being widely known in European medical societies by their works and scientific researches.

Dr. Enrique Flynn, graduated in Germany, gives information and advice concerning chemical, industrial and agricultural matters. He is assisted by another distinguished professor.

A well-known professor teaches music, with reference to harmony, technic, rhythm and sound. The classes take place daily in the large saloon on the side of Rivadavia street (first cellar). There are fifteen hundred pupils,

separated in five groups, three hundred pupils in each, according to their age and sex. Every group has a single weekly class. There are, moreover, for more advanced pupils, piano classes, violin classes and a violoncello class.

In order to assist the public, a law office is at its disposition every day, under the direction of able attorneys. The average consultations number thirty every day.

The Spanish Language Academy is under the charge of Prof. A. Atienza y Medrano, one of the editors of this paper, who filled the seat of professor of Spanish language during twelve years in the Colleges of the Buenos Aires University. He also gives lectures once a week in Spanish literature for pupils of more advanced classes.

In one saloon are exhibited gratuitously all national products, intellectual and artistic works, inventions, natural products, and all others that show the riches of tory. This installation, as well as others established for the public, is at the disposition of any person having an interest in the study of the climatology of the country.

The whole third story is destined to receive distinguished guests, such as celebrated foreign or national writers, well-known scientists and explorers. There they have board and lodging gratuitously. These apartments are richly decorated and furnished, and are heated by steam radiators and lighted by electric lamps. They are provided, too, with several comfortable bathing-rooms.

There is a postal service for the benefit of the public, where letters, both from the interior and abroad, are received. Lists of the addresses are published daily.

There is an office where information is given every day to the public.

On account of the number of South Americans dwell-



ADVENTURES OF A PRINTERMAN.
— *Monotypit.*

Argentina. The exhibition is open at all hours every day, and large numbers of persons visit it.

The library (situated on the second floor) is open every day from 2 till 7 P.M. and from 9 till 12 P.M. The medical and legal professors, the students of the universities, the officers of the army and navy, all men of letters, and those who take special interest in science and beaux arts, can obtain a permanent entrance to the library by request to the editor of the newspaper. All other persons desiring to make use of the library must obtain a special permit from the editor.

La Prensa has four saloons for holding public meetings: a very large one, in the ground floor, for great popular assemblies; a smaller one, in the same story, for the use of committees or small groups of citizens; a third one, on the second floor, for conferences, and a fourth one, in the first story, a stately and highly artistic one, decorated in Louis XVI. style.

In order to inform subscribers of the paper about the conditions of the weather, *La Prensa* has installed all of the necessary instruments for a meteorological observaing in Paris, *La Prensa* has opened a Paris office, where visitors have at their disposal a good library, all the important newspapers published in Spanish language and a splendid saloon. This office furnishes all information requested by the public referring to Central and South American countries.

WORK FOR ALL IN TEXAS.

LOOK ON THIS:

PRINTER — Wanted, at once, a first-class job and ad. man, one who understands presswork and make-up. No blacksmith, booze-fighter or cigarette fiend need apply; must be quick and accurate. Shop is first-class. Come or write, or phone THE MIRROR, McGregor, Texas.

AND THEN ON THIS:

PRINTER — At once; no objection to booze-fighter; cash every night if wanted; come quick. SAM BELL, Troy, Texas.

YOUR valuable publication is helping us, as it does every printer into whose hands it is put.— *H. C. Sessions & Sons, Sioux Falls, South Dakota.*

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

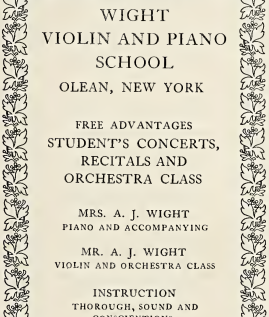
Reporter Jobrooms, Kingsville, Ontario.—The presswork of the souvenir program is not in keeping with its excellent typography.

W. A. Dudley, Condon, Oregon.—Plain type faces in neat arrangement have produced some good specimens of effective display composition among the collection submitted.

D. M. Gordon, Nashville, Tennessee.—The style of composition adopted in the stationery is of a kind that wears long and well. All of the specimens are neat, legible and business-like.

The Prairie State Tribune, Assumption, Illinois.—The letter-head can be improved upon by setting the words "commercial printing" in type one size smaller and centering under the main line. The parallel rules should be omitted.

"An original style must be based upon natural principles of supplying the requirements of the case in the readiest common-sense manner and decorating with such ornamentation as seems the natural completion of the



object toward beauty."—R. G. Hatton. The works of Hayden, The Printer, Olean, New York, are built upon these principles. Attractive forms of neat typography predominate. Ornaments are used in occasional jobs, but only when they effect the natural completion of the work toward beauty. An esthetic title-page is reproduced. The border in the original is printed in a faint lemon tint.

A number of stylish leaflets and mailing cards have been received from the Corbitt Railway Printing Company, Chicago. Good presswork and conservative display are the distinguishing features.

The United States Printing Company, Brooklyn, New York.—"Beautiful forms and compositions are not made by chance, nor can they ever, in any material, be made at small expense. A composition for cheapness, and not for excellence of workmanship, is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures." This quotation from John Ruskin, used in an envelope enclosure, is emulated in the excellence of the embossing and letter-press printing accompanying it. The success and reputation of this house are based upon the quality of its work rather than upon their cheapness.

The power of attraction has been liberally applied to a number of choice specimens of display composition selected from among the regular work of the H. Aldrich Lloyd Printing and Publishing Company, Brooklyn, New York.

Arizona Silver Belt, Globe, Arizona.—When setting display composition for practical business uses, remember that "typography is more often bettered by what is omitted than by what is committed." All of the work could be improved upon by omitting much of the rulework and underscoring.

An entirely satisfactory collection of specimens has been received from the Stutes Printing Company, Spokane, Washington. Versatility and individuality are the chief marks of merit in all of the works that come from



this house. These characteristics not only inhere in the elaborate decorative design, but as well in the plain business card, set in some neat, clean-cut style, unassisted by rules or ornaments. Mr. Stutes has evolved an especially striking rule design in a window card for the Modern Woodmen of America. The original is printed on cardboard, 10½ by 13½ inches in size. The rule-joinings are perfect and the presswork is exceptionally good.

Cook & Robba, Frostburg, Maryland.—Extra condensed type, set in capitals and used in display, is difficult to read. Less rulework on the title-page of the folder would permit of setting the display in a normal, readable letter. The argument is not substantiated by the quality of the printing.

Announcement of the annual meeting of the Niagara District Printers and Publishers, at St. Catharines, Ontario, together with a program of the event, have reached this department. The object of these meetings, which is to establish fixed prices for printing throughout the province, has been practically accomplished.

Will G. Ross, Attica, Indiana.—The color question figures large in the series of letter-heads submitted. Much of the obtrusiveness of the heavy panel arrangement has been averted by printing in a delicate tint in one of the examples. This has given due prominence to the display and therefore it is the best specimen of the series.

A well-dressed church booklet comes from the press of the Pythian Printing Company, Fort Madison, Iowa. Its cover is printed in brown and gold on cloth-finished paper, a most harmonious combination. The type style is chaste and modest, a requirement in church printing. A number of half-tones, done in photo brown, are tipped in.

Some good ideas may be gleaned from a package of commercial printing submitted by Charles C. Metcalf, Munising, Michigan. Among these is an order blank containing the following reminder: "Only twenty sheets left in this pad. Please look over your supply, and if this is the last pad, your order now will be appreciated, as it will give us time to do the work before you are entirely out. Fill in the blank printed below and send it to us

at once." One of these blanks is inserted and bound with the sheets of every pad of office stationery, so that it will attract the customer's attention a few days before the supply is exhausted.

THE job-printer who is able to distinguish between artistic originality and the bizarre is a genius. The talent to do this is shown in all of the clever creations that come regularly from Lennis Brannon, Talladega, Alabama. A recent package contains a number of choice designs, illustrating the correct use of ornaments and borders in commercial printing.

KINGSLEY, MOLES & COLLINS COMPANY, Los Angeles, California.— The booklet of the Security Savings Bank is a model specimen. The delicate green tint used for the ornamental panels is in perfect harmony with the deep green and brown of the half-tones and the typework. The composition has been handled after a well-chosen style and the presswork is in keeping.

D. C. SILVE, New Orleans, Louisiana.— Continued study along lines mentioned in your letter will result in an appreciable improvement in your work. The specimens submitted suggest a more careful consideration of type harmony, whiting and the use of harmonious color combinations. Fewer ornaments and a careful study of their decorative value are suggested, also.

ONE of the most interesting exhibits of printers' specimens received this month comes from The Indian Print Shop, an industrial department of the United States Indian School at Chilocco, Oklahoma. It is interesting not only because it is the work of Indian students during the first few years of their apprenticeship in a manual school, but chiefly because the work reveals the far-reaching influences of technical training. The examples of

"This certifies that every business man who takes any stock in making his business more profitable with good printing, can procure it at our office at short notice, etc."

CARL ANDERSON, Nevada, Ohio.— There is such a thing as appropriateness in display composition. Most of the display is too large for the ordinary requirements of note-heads, letter-heads and other plain forms of address. A neat corner card is preferable to vigorous broadside display in a business heading. While the corner card is not imperative, however, one should always show due regard for fitness in the selection of type-faces that are exactly suited to the business advertised.

"AN annual represents the precious life-blood of congenial spirits, embalmed and treasured upon purpose to reinvigorate and lighten our lives in later years. Let it be, then, a book worthy in every way of such interpretation — the master work of master hands." A booklet concerning the printing of college annuals, lately issued by the Marsh-Grant Company, Chicago, is worthy of this masterly salutation, which appears on its frontispiece. As a specimen of printing, embossing and coloring, it is truly a master work of master hands.

DANIEL T. LEARY, Sioux City, Iowa.— There are a number of neat specimens in the package of commercial printing. This applies only to those examples in which a style of composition consisting of straight lines, unornamented, has been adopted. The house envelope shows the inequalities of eccentric composition. The word "printing," set in lower-case and arranged to read vertically, is not legible. The corner card would be made

WE GUARANTEE GENUINE EVERY BLANKET THAT LEAVES OUR SHOP. WE DO NOT HANDLE IMITATION GOODS

M_____ Chilocco, Oklahoma, _____190___

The Indian Print Shop
Part of the Chilocco Indian Agricultural School

Superior Printers Publishers of "The Indian School Journal" Sellers of the Real Navajo Rugs and Blankets, also Books about the Indian

job composition and presswork compare favorably with the best products of some of America's representative printing-offices. All the work reveals careful consideration of the principles of design, a feeling for fitness in the selection of type-faces, and the skilful workmanship of the finished mechanic. In addition to a variety of commercial printing, in one, two and three colors, there is a catalogue of the Chilocco Indian Agricultural School; *The Indian School Journal*, a monthly magazine; and an illustrated souvenir of the Cherokee National Seminary — a noteworthy production. The typework of the reproduced letter-head is printed in bronze-blue, and the initials of the display and the ornament are in persian orange, on blue-tinted, cloth-finished paper. After all, "Indian nature is human nature bound in red."

EDWIN W. JAMES, Wetumka, Indian Territory.— Eccentricity must not be confounded with originality in an endeavor to produce out-of-the-ordinary results. The phrase "Rush orders promptly executed," illustrated with the skull and crossbones of a poison label, in the house letter-head, is undignified and far-fetched. More attention to details would improve the composition.

A SWELL decorative design, used as a business card, comes from George Spaulding & Co., San Francisco, California. A brayer printed in olive green, and a clever monogram, done in gold, are interwoven. The lettering is printed in deep olive, rimmed with a light green tint and gold. An engraved tint-block is used as a background to supply a two-color effect in combination with the stock.

MESSENGER JOB PRINTING COMPANY, Owensboro, Kentucky.— It would be unjust to offer unfavorable comment upon specimens of printing produced by another printer and sent in by a competitor in the same field. Only specimens that have been produced by the persons requesting criticism will receive attention from this department. The letter-head of *The Messenger* is a mentionable specimen of printing and embossing.

THE "Joyce Girl" is an interesting type of good, healthy and vigorous young womanhood, fresh from the brush of John Sheridan, a staff artist of The Maurice Joyce Engraving Company, Washington, D. C. "The Bathing Girl" and "The Hammock Girl," two of the Joyce series, have reached this department. They are two-color half-tone reproductions, executed in a manner that bids well to encourage interest in the products of this house.

H. C. NICHOLS, Brocton, Massachusetts, submits a catchy blotter, which possesses considerable merit on account of its originality as an advertising device. The display is set in imitation of a certificate of stock, and is printed in red and brown over a unique tint-block background. The tint-block is cut from an electrotype of a form of pied body-type, and on account of the very light yellow ink used in the printing, the effect is quite pleasing. The following matter has been made to apply as printers' advertising:

more effective and less difficult to set by eliminating the overlapping panel and setting the word "printing" in a straight line in the space between the parallel rules, now occupied by an ornament.

THE cover-design is a feature of the souvenir program of the recent annual outing of the printing pressmen's unions of Rochester and Buffalo, New York. A reproduction of an oblong woodcut of the interior of a sixteenth century printing-office is printed in black ink, over a white tint-block background, on gray cover paper. The numbers of the two unions, 27 and 38, are printed in red, one at each end of the illustrated panel. The composition and presswork were done by the Rochester *Democrat and Chronicle*, in their usual good style.

VOLUME 1, No. 7, of "Crocker Quality," a house publication of the H. S. Crocker Company, San Francisco, California, is even more attractive than its distinguished predecessors. From cover to cover it is the outcome of an inspiration combined with supreme effort. It is an oblong affair with a cover of fabric-finished deckle-edge stock. The design is of a decorative nature, printed in four colors, bronzed and embossed. Its contents are of absorbing interest and, taken altogether, it is an authoritative exponent of illustrative and decorative publicity.

CHARLES K. CULLOM, Dallas, Texas.— Many of the specimens could be improved upon by giving more attention to the perfection of mechanical details, such as spacing between words, the alignment of rules with type in blank lines, etc. The inequalities of the rate card are due to inadequate materials. The indiscriminate use of wrong fonts is attributable to small fonts with insufficient sorts. A short rule justified with point-set spaces is preferable to a combination of hyphens as a substitute for an em dash. A uniform style of capitalization should be adopted.

THE COURIER COMPANY, Madison, Indiana.—"Christ Church Chimes" is a dignified booklet. The use of Flemish Black, with rubricated Missal initials, on white, antique wove, deckle-edge paper, has supplied a proper air of purity and refinement. A feeling for fitness and an appreciation of requirements in church printing are shown in the entire arrangement of headings and body matter. The cover contains a reproduction of a pen sketch of Christ Church, and a cleverly executed portrait of Arthur Orr, of Chicago, the donator of the chimes, is tipped on as a frontispiece. The Courier Company deserves much credit for the versatility and creative ability shown in all the works that come from its printing department.

"JOHN PAUL JONES," a miniature edition de luxe, from the press of Douglas H. Cooke, New York city, is of particular interest at this time. It has been issued with an idea of giving the clients of this house a "keepable" souvenir and an example of good printing as well. It is 3 by 4 inches in size and its typographical style and the arrangement of running

heads are in accord with the more pretentious works of the great masters. The illustrations consist of a bust and a full-length portrait of the commodore, as be appeared on the deck of the Bon Homme Richard. The book is bound in stiff boards. The foreword says in part: "We trust that it may be placed with your 'bookish' treasures as a pleasant reminder of the fact that we are in a position to execute printing de luxe in any form."

THE high order of patronage noted among the specimens of printing that come regularly from Emmons E. Snow, Springfield, Massachusetts, is the reward of special endeavor. Many of the booklets and cover-designs sent out by the Mittineague Paper Company owe their attractiveness to the artistic taste of Mr. Snow. A catalogue of drilling machines for the Bauch Machine Tool Company, of Springfield, in a recent package, deserves special mention. The text is set in Kenilworth, with liberal margins. A tinted rule border of olive green adds warmth to the color scheme. There are a number of decorative chapter headings and an ornate tailpiece, printed in two colors. The half-tone illustrations reveal skilful make-ready, in that the vignettes are perfectly blended and the details are brought out clean and sharp. The cover is embossed.

WHAT has been done by R. S. Peck & Co., of Hartford, Connecticut, to further the cause of good printing is more fully set forth in the act and deed. A bandsome die-cut folder recently sent out by this house is the "proof of the pudding." Its cover consists of an elaborate design, printed in a delicate shade of green, rich purple and gold. It is on pebbled paper, tipped on, and the whole is die-cut to form a clever wrapper for a booklet

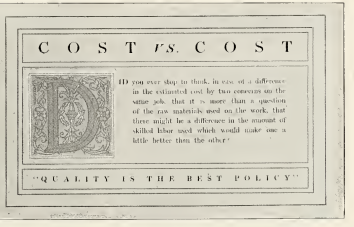
August F. Berning, St. Louis, Mo., the advertising value of the post-card is lost in an unpleasing type-design; Times Printing House, Philadelphia, "Devil's Pool — Wissahickon," No. 50 of a series of historical views in a monthly desk calendar; Smith & Porter Press, Boston, a clever monthly calendar design; Philip Ruxton, inkmaker, Chicago, "We have removed to 158 East Harrison Street"; Stettimer Brothers, New York city, the blotter is overcrowded and too many colors are used in the printing; H. T. McGrath, Charlotte, Mich., a stylish letter-head and an excellent color scheme; Gatchel & Manning, Philadelphia, a vigorous blotter design; Union Bank Note Company, Kansas City, Mo., "The Monegaw Club," a most appreciable souvenir booklet.

TYPEFOUNDERS' SPECIMENS.

THE Corbitt series, made by the Inland Type Foundry, St. Louis, is quite old, but ever new. To tell the truth, a letter such as Corbitt never does grow old. Its splendid adaptability to the requirements of to-day is as apparent as was its usefulness in the work of yesterday. A recent folder contains a splendid showing of Corbitt used in up-to-the-minute display composition.

A BEAUTIFUL booklet, made so through the correct use of a beautiful series. This is an adequate description of a new booklet of the Lowell Series now issuing from the Keystone Type Foundry, Philadelphia. A half-tone reproduction of a portrait of James Russell Lowell, and an autograph of the poet, form an appropriate and most attractive cover-design. The





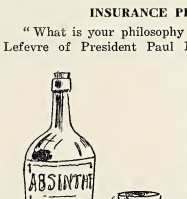
of high-class specimens. The reproduced pages of this booklet are printed in five colors, gold and silver bronzed and embossed, in the original.

Following is a brief review of additional specimens received: The Baker Company, Newark, N. J., an attractive illustrated catalogue for the Lauter Piano Company; John W. Lee, Los Angeles, Cal., there is room for improvement in the business card; Kodak Publishing Company, Fort Smith, Ark., the "Year Book" is a splendid illustration of the greater effectiveness of plain typework in neat arrangement; Charles Lawson Wood, Atlanta, Ga., a well-chosen style of composition, mechanical perfection and good press-work have produced specimens of exceptional merit; W. H. Gallop, Chicago, the letter-head and program are average examples; E. J. Cheeshrough, Aberdeen, Wash., a spicy advertising circular, well printed; Fred W. Haigh, Toledo, Ohio, an illustrated desk calendar, full of mirth and business; Chase Brothers, Haverhill, Mass., "Suggestions," a monthly house organ; E. T. Sullivan, Winnehago, Minn., rule and panel work should be avoided when the available materials are inadequate for perfect work; The City Itemizer, Water Valley, Miss., excessive ornamentation, crude workmanship and a poor selection of colors are responsible for the inferior quality of the specimens submitted; Thomas Todd, Boston, an artistic desk calendar for September; Ernest L. Fantas Company, Chicago, mechanical imperfections, worn-out materials, poor presswork and cheap inks, on inferior paper, form an unsatisfactory combination; The Bishop Press, Kansas City, Mo., a "keepable" desk calendar; George H. Ellis Company, Boston, another of a splendid series of American girls, from pen drawings, used in a desk calendar; D. Gustafson, Red Wing, Minn., a number of attractive posters, printed in one, two and three colors; Globe Engraving and Electrotype Company, Chicago, a catchy blotter design, done in green, brown and gold; J. B. Savage, Cleveland, Ohio, "Home of Crow Hollow Coal," a prosaic subject, made attractive with good printing; Speaker Printing Company, Detroit, "Our New Location," a handsome souvenir booklet; Pirsch Press, Dayton, Ohio, a dignified folder, set in Washington text, and printed in brown and green, on cloth-finished paper; Beers & Frey, Trenton, N. J., some specimens of up-to-date printing; The Century Press, Montreal, Canada, less rulework would improve the letter and bill heads; The B. F. Goodrich Company, Akron, Ohio, "From Tree to Tire," a premier product of the engraver and printer; Albert H. Planck, Gonzales, Tex., a shorter feature line would relieve the cramped appearance of the displayed heading; Corbitt Railway Printing Company, Chicago, "Train Service for the Business Man," an attractive folder; Guessaz & Ferlet, San Antonio, Tex., the specimens are a marked improvement over previous work sent in; illustration is printed on an oval tint-block background on chocolate-colored cover paper. Lowell is an especially stylish booklet letter, with tall ascenders and of medium set.

THE AMERICAN TYPE FOUNDERS COMPANY has done much within recent years to add decorative helpfulness to things purely typographical. Their new catalogue of cast and electrotyped ornaments is but a "peep in." It shows only a few of the thousands of original ornaments, borders, bands, initials, decorative pieces and illustrations now made by this house. This latest booklet is a showing of Twentieth Century Ornaments, a new and versatile series; Illustrated Initials, mortised and interchangeable; Mortised Initial Squares; Bookman Initials; Busha Mortised Initials, a swell series, with a wide range of usefulness; Della Robhia Initials, made for two colors; Della Robbia Combination Ornaments; Busha Ornaments, with a chap-book touch — all cast on multiples of six points.

INSURANCE PHILOSOPHY.

"What is your philosophy of life?" asked Mr. Edwin Lefevre of President Paul Morton. And Mr. Morton replied: "Did you ever hear the Western advice: 'So live your life each day that you can at any time look any damn man in the eyes and tell him to go to hell'? That's my philosophy of life." We would not haggle over the quality of Mr. Morton's philosophy, but it is difficult to perceive how such advice, accepted literally, would inure to the benefit of an insurance company in the light of recent events.—*Harper's.*

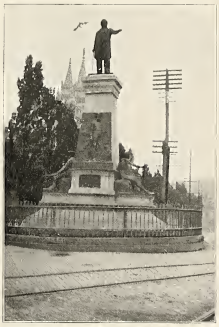


THE LEADING FRENCH DAILY.
— *National Advertiser.*

Book Review

La Propaganda is a new monthly illustrated magazine devoted to industry, commerce, and the arts and sciences, published at Buenos Aires.

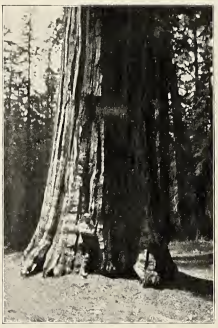
In a recent case in Germany, where the question of handwriting was in issue, an expert testified that the handwriting of a person changes about every seven years, but that the process of the change is imperceptible. The handwriting of a woman, he said, changed after marriage.



BRIGHAM YOUNG MONUMENT, SALT LAKE CITY.



HOLIDAY IN CHINATOWN.



THE "CHICAGO," MARIPOSA BIG TREE GROVE.

Noticias Gráficas, published by Fernando Brandt y Cia., typefounders and dealers in printing material, at Santiago, Chile, for August, was accompanied by an enormous folder (30 by 40 inches) on paraffined paper, showing about two hundred faces of type of a kind which would be considered out of date in the United States.

It is claimed that a recent system of stenography invented in Russia excels all others in the simplicity of its characters and in the much smaller number of arbitrary signs to be learned. Another excellence is said to be that it can be learned in a much shorter time than any other system and there is no need of an instructor to learn it.

Charles Thomas Jacobi, managing partner of the Chiswick Press, London, England, has issued the third edition of his "Printers' Handbook of Trade Receipts, Hints and Suggestions Relating to Letterpress and Lithographic Printing, Bookbinding, Stationery, Processwork, Etc." The work contains close to five hundred pages and is fully indexed, so that as a reference book its value to the printer must be highly esteemed. It is obvious, however, that in a work of this kind, in the rapid mutations of the trade, it is impossible to keep in close touch with the best methods and the best formulas and systems, and although there are lapses in the work in this regard, there is so much of value that we have no hesitation in commending it to every printer, employer and employee, and indeed to all in the associated trades. Price, $2, postpaid. It may be obtained through The Inland Printer Company.

The "Rand-McNally Bankers' Directory and List of Attorneys" is a standard work in America and abroad. It contains over thirteen hundred pages of complete data of banks and trust companies, lists of attorneys, directors, gives the accessible bank points, State laws, etc., all fully indexed, and with the auxiliary well-indented thumb indexes for instant reference. It has a vast quantity of bank advertising in well-displayed typography in tints and colors on fine paper, and the entire country is charted by States and counties with beautifully executed maps, with marginal index to counties. The advertisements of the principal banks are printed in colors on the back of these maps, which are numerous throughout the work. As a specimen of careful and authentic compilation it is a remarkable accomplishment, and from a printer's, mapmaker's, engraver's and binder's viewpoint it is deserving of the highest commendation.

The government printing-office at Tokyo has just issued the "Japanese Blue Book for 1905," which is the official register for the year. Strange to say, the book is printed in the English language, Japanese weights and measures and all denominations of currency are given in the native language, but their equivalents are stated in English and French. The total population of the six hundred islands, great and small, is very nearly forty-eight millions, not including Formosa, which has over three millions. It is remarkable that the number of males and females is so nearly equal.

THE PRINTER'S STAFF OF LIFE.

I have been a constant reader of The Inland Printer for eighteen years. It is just as essential to the progressive printer as flour is to the baker of bread. The only fault I have to find is that it does not come oftener; a month is a long time to wait for a thing so good.—*I. W. Pence, Angola, Indiana.*

TRADE NOTES

FREDERICK GOTLOB KELLER, the discoverer of wood pulp and the man who first manufactured paper from it, recently died at Krippen.

THE high price of paper and copy-books in Ireland suggests an opportunity to American enterprise for the introduction of this kind of American goods.

MR. CHARLES J. WOLFRAM has disposed of his interest in the Eclipse Electrotype & Engraving Company, Cleveland, Ohio. The business will be conducted under the same management as heretofore.

NOW THAT the war is ended, there is an abnormal demand in Russia for goods to supply the waste. Active and intelligent agents, understanding the Russian language, would bring profit to their employers.

THE Star Printing Company, of Wyoming, Iowa, and the Monticello Manufacturing Company, of Monticello, Iowa, announce their consolidation under the name of the Monticello Company, printers and binders, Monticello, Iowa.

IN order to meet the demand of their increasing business, The Northrup Press have removed to larger quarters at 1193 East Grand street, Elizabeth, New York, where they are prepared to give prompt and satisfactory attention to all orders.

THE French government printing-office is justly esteemed as the cradle of the typographic art in France. Its origin is traced back to Cardinal Richelieu, who, in 1640, brought to Paris Dutch printers. The office was removed from the gallery of the Louvre to the palace of the Cardinal (de Rohan) in the year 1809. After much complaint about the inadequacy of the place, the government recently removed the establishment to a new building fitted up with modern apparatus. It is now proposed to sell the old palace and grounds to defray the cost of the new structure. Against this the old Parisians protest vigorously. They want the palace preserved and the grounds turned into a park. A proposition which meets with much favor has been made to adorn the premises by the erection in the park and before the palace of a statue of Gutenberg, of whom it was said at his quinquennial anniversary, that he had "conquered the world with his twenty-six lead soldiers."

THE Irish book industry is picking up. In eighty towns there are one or more printing-offices where daily or weekly newspapers are published. The promoter of the book-printing business is Miss Gleeson, who has established on her estate Dun Emer, near Dublin, carpet and mat weaving, a school of engraving and a bookbindery. Miss Yeats is manager of the book-printing department. The impulse given by Miss Gleeson is spreading, and there are those who hope that Ireland may regain in this business what she has lost in the ruin of her linen industry.

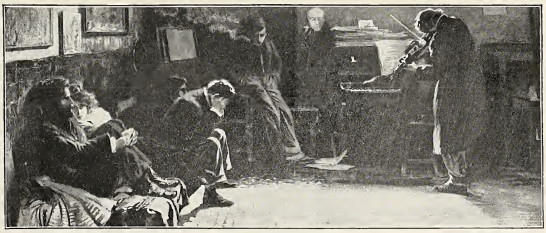
MR. EDWARD E. WELLS, formerly of the Bierstadt-De Vinne Overlay Process Company, is now representing the W. D. Wilson Printing Ink Company, Limited, 17 Spruce street, New York, otherwise known as "Expert Matchers of Ink." His extensive acquaintance among the printing craft will contribute largely to his success in his new field.

THERE are many more Polish newspapers in the world representing the Polish national idea and aspiration than the general public supposes. In Russo-Poland there are 145, in Galicia 259, in Prussia 94, in America 58. In addition to these there are 2 in Paris, 5 in London, 1 in St. Petersburg, 1 in Zürich, 1 in Rome, 3 in Berlin, 3 in Breslau and 1 in Thorn.

THE old story of the "costly comma" is now being told in the German graphic arts publications. The tariff act provided that all foreign fruit plants, etc., should be admitted free. The engrossing clerk punctuated "all foreign fruit, plants, etc." The error was corrected after a year, but in the meanwhile foreign fruit which should have paid a duty of $2,000,000 came in free.

AN enormous increase in the paper trade of China has been developed of late, owing to the opening of schools in all the provinces, the demand for Western literature, and, above all, the intellectual uplift given by the Russo-Japan War. Here is an excellent opportunity for American capital and industry that must of necessity continue to increase for many years to come. It is estimated that a complete paper mill, with a capacity of ten tons of paper per day, which can readily be disposed of at remunerative prices, can be established at a cost of $100,000.

THAT unique organization, the Languages Printing Company, 15 West Eighteenth street, New York, among other new things, has placed on the market exquisite



"BEETHOVEN."
By L. Balestrieri.

copies in black, sepia and the original colors, of L. Balestrieri's "Beethoven," 9½ by 20 inches in size. The form of the picture, its composition and atmosphere, apart from the deep and sympathetic interest in the subject and its treatment, make it one of the most attractive to every one of discriminating taste. A small reproduction of the painting is here shown in half-tone.

J. & H. BELL, Limited, manufacturing stationers and printers, Carlton street, Nottingham, England, recently celebrated the one hundred and fifth anniversary of the

foundation of the business. The present proprietor, Mr. James Bell, has for forty years been the principal proprietor of the establishment, it being acquired by him in 1865. The celebration took place at Mr. Bell's country residence, Edwalton House, and consisted of outdoor sports, presentation of congratulatory address to Mr. Bell on the part of the employees, refreshments, and a concert and refreshments in the evening.

THE Harmony Printery, of New Harmony, Indiana, publishes a four-page, illustrated insert for local parish papers of the Episcopal Church. The manager, William DuHamel, desires to correspond with printers in the various cities and towns who would make an effort to interest the rectors around or near them and undertake the printing of the local editions. Those interested can address: The Harmony Printery, P. O. Box 159, New Harmony, Indiana.

AN Italian trade paper makes some good suggestions about illustrated postal cards. It says that the picture postal has not yet penetrated to the schools and thinks that historic scenes of great and well-known events would be popular. From the invasion of Gaul by Julius Cæsar an interesting series could be produced: as, the Roman legionary, armed and equipped, soldiers in battle, in camp and on the march, the war chariots of the Gauls, armed with scythes, driven by women who fought from them, drawn by oxen and preceded by powerful hounds. There are many events in American history which will suggest themselves to the progressive business man as available for a series of cards designed for schools.

THE Mittineague Paper Company, Mittineague, Massachusetts, has just issued a new edition of sample books of "Old Cloister" covers, "Rhododendron" covers, "Rhododendron" folding bristols, "Old Stratford" parchment covers, and "Strathmore" deckle-edge book and cover paper. They are beautiful specimens of the papermaker's art and of the printer's taste and skill, for the greatest care has been taken to show the great range of new and attractive color effects and combinations to which the papers lend themselves with printers' ink. The designs and specimens of work are a delight. The books are bound with a heavy silk tape, a loop in which is left to suspend the brochures so that they will be convenient for reference.

REGARDING HENRY L. BULLEN.

The United Printing Machinery Company, under date of October 14, writes to THE INLAND PRINTER as follows:

"So many inquiries have been received by us about Mr. Bullen, that the enclosed statement of the case is sent to you in the hope that you may be able to find room for it in your next issue. We know of no better means of reaching the trade."

Following is the statement of the company:

"On Monday, October 9, 1905, Mr. Henry L. Bullen, formerly general manager of the United Printing Machinery Company, pleaded guilty in Part IV General Sessions Court, New York, to the charge of grand larceny, first degree, in the sum of twenty-seven hundred and fifty dollars ($2,750), preferred by the United Printing Machinery Company, 12 Spruce street, New York.

"The charge and admission on his part came as a great shock to the trade, who have known Mr. Bullen favorably for many years. The history of the case is as follows:

"The United Printing Machinery Company was organized to continue the business of the Tympalyn Company, of Boston; the Williams Lloyd Machinery Company, of Chicago, and the Fullard Machinery & Press Company, of Plainfield, New Jersey, and to handle machinery and supplies for the printing and platemaking trades.

"Mr. Bullen, at that time sales manager for the F. Wesel Manufacturing Company, of New York, was offered the position of general manager. He, after obtaining a release from his contract with the company, accepted the position and entered on his duties with enthusiasm, surrounding himself with men who were his friends and coworkers for years.

"For a time this promised to bring good results to the company, but the eccentricities of Mr. Bullen, his frequent and erratic journeys, his devotion to inconsequent details at a time when the company required all of his experience and attention in organizing and placing it on a solid footing, became a source of anxiety.

"Remonstrance from friends, suggestions from the president and directors of the United Printing Machinery Company were ignored or disobeyed and forced into decided action the company in the first week of September, 1905, abolished the position of general manager, and confined Mr. Bullen's efforts strictly to the sales department, relieving him from the general organizing work of the company. Here it was that serious financial irregularities were pointed out to Mr. Bullen and an arrangement arrived at, but in the face of this Mr. Bullen continued along the same course, making a second accounting necessary.

"This was barely accomplished and affairs straightened out when Mr. Bullen disappeared, depleting the New York bank account of the United Printing Machinery Company by $2,750, and carrying with him important papers very necessary to the company.

"Secured by the Pinkerton detectives after a long chase, captured with passage to Honolulu in his pocket, he positively refused to return to talk with any one connected with the company or accept any terms in the nature of a fair arrangement that would have prevented the matter from becoming public, and thus save himself.

"There was but one course left, and he was handed over to the proper authorities. His bail was set at $5,000, but with the details becoming daily public property, no one seemed willing to stand as security, so he remained in jail until sentenced by Judge Foster. The judge, when sentencing Mr. Bullen, said the case was a very sad one, but in view of his previous good record, the usual sentence of ten years would be reduced to two years' imprisonment."

[An analysis of the case shows a man of great energy and high ability, of a nervous, forceful temperament. He achieved fine results in every position he occupied, and these facts taken in connection with his recent eccentricities show clearly that his mental faculties were temporarily clouded.]

THE SUSPICIOUS EDITOR.

Each jokelet in its wrapper trim
A stale old chestnut was to him —
And it was nothing more.
He knew not when, he knew not where
(And what was more he did not care)
He'd read that skit before.
— *Houston (Tex.) Post's parody of Wordsworth.*

I CONSIDER your journal one worthy of the closest study by those seeking a cheap technical education for a printshop; and the different departments of the factory are so arranged as to create the deepest interest on the part of the reader. Truly, it is an ideal journal.— *A. E. Warne, Melbourne, Australia.*

FIRST ANNUAL ADVERTISING SHOW.

The advertising show, the first exposition of its kind, was held in the Coliseum, at Chicago, October 11 to 18. It was one of the most unique expositions of the period and proved a continuous success from the opening to the close.

The educational, artistic and profitable features of the exposition have assured its permanency and have placed it among the great shows of the country as an annual affair.

All the available space in the immense building was taken by exhibitors. There were many handsomely decorated booths, all filled with advertising novelties or devoted in one way or the other to the art of inducing the public to buy. The public showed its interest and numbered among the visitors were some of the leading advertisers and advertising men of the country.

One of the prominent features of the show, and one which did not escape the attention of the visitors, was the comprehensive exhibit of the Chicago newspapers. Their booths were decorated with stereotype matrices, originals of cartoons, Sunday magazine covers, and posters, which made an attractive display.

A complete list of the exhibitors follows:

The Cheltenham Press, Chicago; The Meyercord Company, Chicago; The American Colortype Company, Chicago; Sherwood Lithograph Company, Chicago; C. R. Carver & Co., Philadelphia; Long-Critchfield Corp., Chicago; The Franklin Company, Chicago; *Ad Sense*, Chicago; Binner-Wells Company, Chicago; *Profitable Advertising*, Boston; Osgood Company, Chicago; Mergenthaler Linotype Company, Chicago; F. H. Noble & Co., Chicago; Hemsteger Brothers, Chicago; *The Ad Writer*, Chicago; The Clinton Company, Chicago; Taylor Brothers, Chicago; A. J. W. Copelin, Chicago; A. B. Dick & Co., Chicago; Barnes-Crosby Company, Chicago; *Office Appliance Journal*, Chicago; *American Printer*, New York; Farkas Brothers, Chicago; J. L. Bieder Company, Chicago; O. Benedict Company, Chicago; American Sign Company, Milwaukee; Photo Jewelry Company, Chicago; *Judicious Advertising*, Chicago; Burdick Sign Company, Chicago; *Chicago Tribune*, Chicago; Edison Electric Company, Chicago; Federal Electric Company, Chicago; *Chicago American*, Chicago; *Chicago Examiner*, Chicago; *Chicago Daily News*, Chicago; *The Chronicle*, Chicago; *The Record-Herald*, Chicago; *Chicago Daily Journal*, Chicago; *White's Class Advertising*, Chicago; Animated Bulletin Company, Chicago; *The Abendpost*, Chicago; *The Illinois Staats Zeitung*, Chicago; *The Inter Ocean*, Chicago; *The Chicago Evening Post*, Chicago; The Chromatic Sign Company, Chicago; The Solar Electric Company, Oak Park, Illinois; N. W. Sportsman Publishing Company, Milwaukee; Pittan-Maclay, Chicago; Bookkeeper Publishing Company, Detroit; J. Ellsworth Gross, Chicago; Fillmore Manufacturing Company, Buffalo, New York; E. H. Beach Company, Coshocton, Ohio; American Pen Company, Chicago; Cross Press & Sign Company, Chicago; Parisian Novelty Company, Chicago; Sol Bloom, Music Publisher, New York; A. F. Wanner, Chicago; Gibbs Manufacturing Company, Canton, Ohio; *Novelty News*, Chicago; Byron G. Collier, New York; Continental Advertising Company, Chicago; Will Rossiter, Music Publisher, Chicago; Thompson & Thomas, Chicago.

Forrest's Seventh Regiment Band provided a special musical program.

One of the important outcomes of the show was the successful organization of the American Association of Advertising Clubs. Its purpose is to unify the advertising clubs and associations of the country in a central body to further the best interests of advertising; to assist in the development of new advertisers; to promote harmony and goodfellowship between different advertising interests; to disseminate information regarding the business of advertising; to harmonize conflicting interests and to assist in the formation of local clubs; and in general to bring about by coöperation a better acquaintanceship between different interests, and the best possible results for all concerned.

Two hundred advertising men attended the banquet of the club in the Auditorium hotel, on Saturday evening, October 14. Others have been held, but few have approached the gathering at the Auditorium, in point of enthusiasm. Robert Frothingham, of *Everybody's Magazine;* Tom Murray, Dr. E. G. Hirsch, Alexander H. Revell, Dr. Joseph A. Milburn, of Chicago, and others, addressed the gathering. The remarks of Tom Murray, who occupies a unique position among Chicago advertisers, were of much interest and humor. He said in part:

> We often hear, "Does it pay to advertise?" I will give you an instance as to whether it pays to advertise or not. When I opened my little place of business on Jackson boulevard, seven years ago the first day of November, I had a capital of $2,600. Catering to Board of Trade men who appreciate nice things, I put $1,400 in fixtures; I had to have it nice for them. At the end of the year, not being there myself, but the business being managed by what I supposed to be a competent manager, we took stock and I found that if the stock and fixtures would sell for one hundred cents on the dollar I would have just enough to pay my debts; I had lost the $2,600, and the hills were due and past due, and I could not pay them. [Laughter and applause.] I said to myself, "The sheriff will he in here in a few days"; so I thought I would get ahead of him. I closed the store for one day, and I put a sign in the window, "Closed, but not by the sheriff"; the "hut not" very small. [Laughter.] On the windows, the side windows, and the door windows, I put a sign reading, "There are moments when a man wishes to he alone. That is to-day. To-morrow this store will open at 9." [Laughter and applause.] We opened at 9 to crowded houses. We had a front door and a back door; we let them in in sections. Didn't fleece them, gave them value for their money, and let them out the back door. [Laughter.] I did not have a single creditor come down to the place and stand at the desk waiting to get the money as fast as it came in; they seemed to have confidence. I sold that stock of goods over three or four times in two weeks, paid my debts and established my credit. [Applause.] That is one time it paid to advertise.

Robert Frothingham spoke from the viewpoint of the advertising solicitor. His address was of absorbing interest and his remarks were interrupted with enthusiastic applause. Among other things he said:

> Twenty years ago the solicitor was denied admittance to public buildings along with the hook agent and the peddler. That is a fact. Signs, you know, in the halls and the corridors of public buildings in New York attest it; they have been seen. Some of you here possibly have seen them. Times change and we change with them. From an expensive luxury of uncertain value, advertising has become one of the most potential factors in the business and industrial world of to-day. The inexorable law of the survival of the fittest is rapidly sweeping away the "hot-air" artist, with his proposition of questionable worth, and is giving us in their place the advertising man; a legitimate, specific product of the day, and the hour, and the demand. And he must needs be reckoned with in this day of days. [Applause.]

Rev. E. G. Hirsch said some very unexpected things, in frankly admitting the public's obligations to the advertising men of genius:

> And now, my friends, I think you are really a service to us all. Life has become so complex; the fewest of us know what really we want. When you have a lawsuit on hand you send for the lawyer; when you have a disorganized digestive apparatus you send for a physician; when you want to build a house you send for an architect, but when you don't know what you want you send for the minister. [Laughter.] Well, you are in the same line of professional work, as I remarked before; when we don't know what we want, we need you. You show us what is good. Many an hour of perplexity has been lit up by the flashes of your genius. What would become of all the newspapers? Would there he anything worth while reading in them if you went on a strike? [Laughter and applause.] The Sunday newspapers especially. I know that in my family six-tenths of the household turn on Sunday to what is produced hy you; and on Monday they act upon your suggestion. [Laughter.]

Alexander H. Revell spoke most entertainingly on "Truthfulness in Advertising," and he was followed by Rev. Joseph A. Milburn, rector of Plymouth Congregational Church, and others.

Henceforth, the advertising show will be a national event, to be held twice each year — the autumn show in the Coliseum, Chicago, and the spring show in Madison Square Garden, New York city.

Please find enclosed check for $3, for which send me The Inland Printer. Some time ago I subscribed for another printer's journal, thinking that it was your paper, but it is of no use to me whatever, so I lost the amount of money that I put into it.— *D. M. Witmer, Minneapolis, Minnesota.*

Business Notices

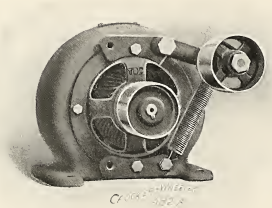
This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

AMERICAN type is as good as the name — *the best.* I use it almost exclusively, and it is indeed a pleasure to any craftsman to compose a job in "American" faces.— *Lennis Brannon, Talladega, Alabama.*

THE Universal Wire Loop is a great improvement over string for suspending heavy catalogues, telephone directories, and the like, in that it is practically indestructible, and the book is more readily hung up. It can be more quickly applied than string, saving time and labor. It does not interfere with mailing, as it can be turned flush with the book for that purpose. This loop is the invention of Mr. M. Abrahamson, a practical bookbinder, and is manufactured and for sale by the Wire Loop Manufacturing Company, 75 Shelby street, Detroit, Michigan.

AUTOMATIC BELT-TIGHTENING IDLER.

Printers and other users of electric power will be interested in the newly designed automatic belt-tightening attachment for the standard Crocker-Wheeler Form L motor, as shown below. It may be used wherever the limited center distances between pulleys require an increased belt contact on the pulley surfaces. This device is so designed and supplied to the customer that it may be attached at any time to any L motor having a rear end shield. The idler pulley and arm are pivoted on a stud which may be screwed into either one of two tapped



holes in the block. The block itself may be attached to the motor in any one of four positions by a special screw replacing any one of the four machine screws holding the rear shield to the motor frame. Eight locations are thus afforded for the pivot of the idler arm. It is a comparatively simple matter to judge as to which one of these should be used for any given arrangement of belt, bearing in mind, of course, that the idler pulley must rest on the slack side of the belt. The stud to which the spring is anchored may in like manner be screwed into either one of two holes in a block similar to the one just described, and this block may be mounted in any one of the three remaining positions around the rear shield. The position which should be used will depend upon the way the idler pulley rests on the belt. If after trial it appears that the most advantageous position for either stud has not been found, it may be unscrewed and put in the other hole in its block, or the block and stud together can be moved to another position on the frame. When these parts are put in position, further adjustment may be obtained by screwing the hook in and out of the spring before hooking them on to the attachment. Adjustment for stretch of belt may also be readily made in this manner at any time.

THE CRAWLEY BEVEL BOARD CUTTER.

The Crawley Book Machinery Company, Newport, Kentucky, has just placed on the market a new board beveler for beveling the edges of cards, book-cover boards,

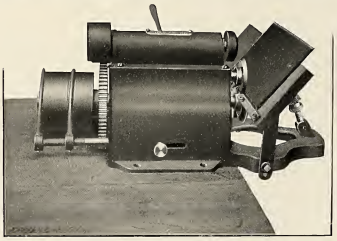
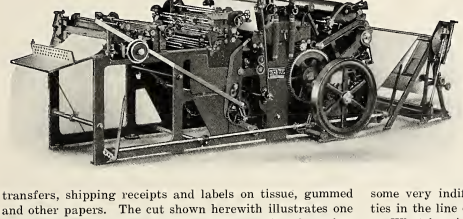


photo mounts and the like. The machine will cut bevels of any angle, the degree being regulated by tilting the slanting table over which the board passes. Under this table is a feed wheel, which, by frictional contact with the under side of the board, feeds it from left to right. The circular beveled knife rotates in a direction opposite to that of the feed wheel, and has also a tendency to feed the board from left to right while cutting. The knife is ground without removing it from the machine by pulling forward a small lever, while the machine is running, which brings into contact with the knife a cupped corundum wheel, beveled on its edge to fit against the bevel of the knife. This grinder rotates in the opposite direction to that of the knife, which makes it possible to grind the knife in a few seconds, even when very dull. When the grinding is completed the lever is released and a spring carries the grinder back out of the way. A reference to the accompanying illustration will make clear these several points. Among the special advantages of this machine may be enumerated: small amount of space required, wide range of bevels cut, small power (from one-eighth to one-quarter horse-power), will cut hard, heavy boards, no skilled operator required, uniformity of bevel, rotary motion of knife and consequent smooth cutting, will bevel any length of board that can be handled. Like all the machinery of this company, this beveler is the best that skilled labor and first-class materials can produce, and is guaranteed against defects in both material and workmanship.

DESIGNING AND MANUFACTURING SPECIAL MACHINES FOR PRINTERS.

The requirements of printers and their customers for large quantities of special work, odd and unusual shapes, and a wide range of materials, is shown in the increasing demand for special machinery and devices to obtain unusual results. The Meisel Press & Manufacturing Company, 944-948 Dorchester avenue, Boston, Massachusetts, has made a specialty for years of inventing, designing and building special machinery to order, and manufacturing printing-presses and slitting and winding machines. Large orders are filled by the concern for rotary and bed and platen presses for printing special work, such as cash-sales books, autographic register rolls, manifold books and similar work issued in large quantities. Mr. Francis Meisel has had thirty years' experience as an inventor, designer and manufacturer of presses for the largest concerns in America and Europe, including automatic machines for railroad and street car tickets and



transfers, shipping receipts and labels on tissue, gummed and other papers. The cut shown herewith illustrates one of the company's latest high-speed presses for the printing of cash-sales books, autographic register rolls and manifold books, which has attracted much attention from the trade recently.

WHY I BECAME A CIRCULAR-LETTER SPECIALIST.

My connection with the circular letter business dates from 1888. At that time I was associated with one of Chicago's largest job-printing plants and the numerous calls we had for imitation typewritten letters was the incentive that later resulted in my evolving the "Rothschild Process," a method of duplicating circular letters that can not be distinguished from original typewriting.

Of course, we did the work in the printing-office and our "imitation" consisted merely in printing from typewriter type with various colored inks. So far as the imitation was concerned it was lacking. The work was criticized, rarely gave satisfaction, and the match with typewriter ribbons and type was so decidedly "off shade" that the result was a travesty on the "art preservative."

Feeling confident that it was possible to exactly duplicate typewriting, I experimented for several years, and finally succeeded in perfecting my process to a degree that made it possible for me to use the same colors in making both ink and typewriter ribbons.

Perhaps a few figures will be interesting as illustrative of my growth in this line. When I began, I employed one man and had one press. My weekly expenses were $25. I occupied an office 16 by 20 feet. Now my employees number 160. I operate the most complete establishment of its kind in the world, equipped, as it is, with Harris Automatic Presses, typesetting machines, ink-grinding mills and typewriter ribbon machines. I have fifteen thousand square feet of floor space, my weekly pay-roll exceeds $1,500, and for the past six years my plant has been kept in operation day and night.

This is a new age — a marvelous age. Many of those business men who regarded the imitation typewritten letter as a fad have lived to witness their mistake. Commercialism is foremost, and to think of dropping back to the prosaic printed circular is as impossible as expecting to see the modern armorclad battleship displaced by the old wooden frigate.

M. M. Rothschild,
Circular Letter Specialist,
96 Fifth avenue, Chicago.

A WINNING FACE.

One of the leading typefoundries, ever to the fore with the best of new things for the printer, shows in a two-color insert in this month's Inland Printer its new Caslon Bold Series, which will undoubtedly strike home to every lover of plain types of old design. As the name indicates, Caslon Bold is an evolution of the Caslon Old Style, which, for ages, master printers and users of artistic printed matter everywhere have admired and found equal to every demand. Indeed, authorities on type and excellence in the "art preservative" have long agreed that the old Caslon is a type classic of the highest degree. For ages the leading foundries of America and Europe have been manufacturing a "Caslon," some good, some bad and some very indifferent, according to their respective abilities in the line of typecutting.

What is said above about the excellence of the original type is true of this latest production, and printers will realize that the two faces will now be inseparable and the new one almost indispensable where the older letter is used.

Notwithstanding the popularity of the Caslon Old Style, the best cut face bearing that name has many faults, some of which are great variation in the color and width of the several sizes and also a very noticeable difference in the weight of caps. and lower-case, and there are other imperfections not particularly noticeable to untrained eyes.

These faults in the roman also exist to a considerable extent in the italic, and were it not for the beauty of the face as a whole it would have been discarded ages ago. Any foundry nowadays producing a series of modern style with half as many defects as exist in the Caslon would fail absolutely to establish it to any extent in the respect of the discriminating master printers and their particular customers, as they invariably hold the typefounder responsible for all his products which offend the critical eye, and such a face would promptly take its position in the long list of "faces that have failed."

Happily, all the things condemned in the Caslon have been eliminated from the Bold. The new letter contains all the charm of character of the old and may be called well-nigh perfect in many respects.

The face is sure to create interest and discussion among type critics and master printers, as its plainness and stability will make it one of the perpetual favorites never out of style.

Printers visiting Chicago are invited to inspect the operative exhibit of the Inland Printer Technical School.

A NEW SMALL-SIZE STEEL TYPOGRAPHIC NUMBERING MACHINE.

The space allotted to typework is usually limited in tickets and other work requiring numbering and printing at one impression. The conventional stock machine is rather large for use in crowded forms. This necessitates "printing double," with its accompanying disadvantages. The stock must be of accurate and uniform size and the feeding must be perfect to attain good register when the "turn" is made.

In printing and numbering large orders, it is often desired to run two or more forms in a single chase. In such instances the capacity of the press is reduced one-half when forms are "printed double." The Wetter Numbering Machine Company, 331-341 Classon avenue, Brooklyn, New York, anticipated the present demand for a durable typographic numbering machine of a small size, adapted for use in crowded type forms, which resulted in the perfection of the "Midget Wetter." This new machine is ¾ by 1 15-64 inches in size; it is made entirely of steel, has a low plunger, and is the smallest stock machine marketed by any manufacturer. All parts are hardened, where necessary, and it is in every way the finest machine ever put on the market. Made in two sizes only — five wheels, with title figures, and six wheels, with condensed gothic figures.

In ordinary cases of marginal numbering the "Midget Wetter" may be arranged to show less than twenty-four points of white space between the numbers and the surrounding type, as shown by illustration herewith:

THE "MIDGET" WETTER

The Smallest Type-High Numbering Machine Made by any Manufacturer in the World, for Immediate Delivery

The Type matter of this form and the Numbering was done at one impression by using a "Minoxr." The only Type-High Numbering Machine small enough to get as close to the type matter. It is not possible to cut your paper double on all work. The "Minoxr" is the machine for this emergency. Makes possible a good profit on work that must be numbered, and where the numbering must be close to the text matter. The "Minoxr" has an attachment for printing any one numbering, without taking out any other character, such as "No." Slide preceding figures can be removed without taking the machine from the form, and any one numbering such as a 8 or a ★ can be inserted in its place. This is only one of the hundred and thirty-two regular models we make. See that the name "Wetter" is stamped on frame of machine. Made in two styles—Model 116–6 wheels, List price, $20.00 (like specimen herewith), and Model 115–5 wheels. Title figures, List price, $18.00.

№ 123456

WETTER NUMBERING MACHINE CO.

331-341 CLASSON AVE. BROOKLYN, NEW YORK, U.S.A.

Cable Address—"WETTER-BROOKLYN." A B C and Western Union Codes

Its low plunger has many advantages. It permits of perfect and uniform distribution of the ink when all of the number wheels are in action, thus assuring a sharp impression, when the press is running at high speed. This is impossible in all other makes of typographic numbering machines, because the plunger is usually so high that it prevents the rollers from inking the left-hand numerals properly.

Following is a reproduction of an imperfect impression as frequently produced with a high-plunger machine, on fast presses:

№ 39427

Wetter numbering machines always assure a perfect impression that is both clean and sharp. The two styles of figures as made for the two stock sizes of the "Midget Wetter" are shown herewith:

№ 12345 № 123456

The Wetter Numbering Machine Company has been making machines to number and print at one impression since 1885. The increased demand for numbered printing has created a continual need of improvements in this device. Many of these requirements have been anticipated and the result is that the Wetter Numbering Machine Company now has 132 stock models, in addition to the large line of special numbering devices, constructed to meet exacting requirements and to work under conditions where the regular machines can not be adapted.

The Wetter reputation for specially constructed numbering machines is the standard all over the world.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A GOOD SUBSTITUTE for a long trip: Read "From Clime to Clime," most up-to-date book of travel; tells what a printer saw while working his way through United States, Mexico and Canada; interesting and instructive from cover to cover; miles traveled, 21,630; price, 25 cents postpaid. SAMUEL MURRAY, 117 E. 19th st., New York, N. Y.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.—A handy little volume describing a simple, economical, yet practical and comprehensive system for ascertaining the cost of printing; this system has been tried and is adaptable to large and small printing and manufacturing plants alike; illustrates full blanks for all departments along with bookkeeping system for business office; 125 pages, 4½ by 7 inches, cloth, $1.00. THE INLAND PRINTER COMPANY.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6⅜ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2.00 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1.00. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2.00. THE INLAND PRINTER COMPANY, Chicago.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A—With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C—Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

BOOKS.

PRACTICAL COLORIST AND CORRESPONDENCE COURSE.—Only for the ambitious. It has helped others and will help you. Ten lessons. Write to-day for particulars. THE SHELDON PRESS, Burlington, Vt.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are halftones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4.00; pocket edition, 3 by 5⅜, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, size of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ENGLISH AGENCY.—We are open to take agency for any good thing for the English market; we have room to show, and are in touch with the best houses. J. C. PAUL & SON, Granville Works, King's Cross Road, London.

FOR SALE.—A complete plant for the manufacture of printers' leads, slugs and L. S. metal furniture. For particulars, address PHILADELPHIA PRINTERS' SUPPLY COMPANY, 20 N. 9th st., Philadelphia, Pa.

FOR SALE.—First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. N 32.

FOR SALE.—Modern job office in Kalamazoo; inventories $3,200, prints enough publications alone to guarantee running expenses and profit, enjoys long established high-grade business that can be doubled by hustler; low price for quick deal; will pay to investigate this. N 648.

JOB PLANT FOR SALE.—In sea-coast city of 8,500; 2 jobbers, ¼ and ½ medium, motor, paper cutter, stapler, etc.; abundance of type and material; invoices $1,600; terms. BOX 150, Biloxi, Miss.

PAPER FOR SALE OR TRADE.—Half interest in a newspaper and job office in northern Indiana town of 1,500; 7-column quarto, carries from 20 to 30 columns of advertising; job department pays $100 per month. For particulars, address THE NORTH AMERICAN BUSINESS AGENCY, Goodland, Ind.

TWO NEWSPAPERS.—Fine job office for sale in best town in Idaho; clears $200 monthly; price, $5,000. N 667.

WANTED.—A thoroughly experienced photoengraver in half-tone and line work, to take an interest in lieu of salary in an established shop in an Eastern city; excellent opportunity for the right man; very little or no money required. N 657.

Publishing.

DESIRE STEADY PRINTING customer paying satisfactory profits? Become a publisher; booklet "Specialized Publishing." EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE.—After one year's trial we have decided to discontinue operating our own printing plant and are offering entire equipment at bargain prices; all material thoroughly modern and in first-class condition; send for complete list; buy what you want. OPERATIVE MILLER, 114 Sherman st., Chicago.

FOR SALE.—Good as new, 8 iron-top make-up tables; will take an 8-column paper; sell cheap. SPENCER & HALL CO., Baltimore, Md.

FOR SALE.—One Harris press and stereotyping outfit complete, both good as new, for less than one-half of original price; must sell at once. BANTA INDEPENDENT PRESSROOM, 406 Broadway, Kansas City, Mo.

FOR SALE.—2 Hickok ruling machines, with and without striker; 1 Piper ruling machine with layboy, with and without striker; 1 24-inch Latham perforator; 1 28-inch slot hole perforator; 1 each Hickok, White and Champion paging and numbering machine; 1 30-inch Sheridan perfection lever paper cutter; 1 No. 2 New Jersey wire stitcher; 1 Brehmer ¾-inch wire stitcher; 1 Morrison 6 ¾-inch wire stitcher; 1 each Seybold and Gane lever bench stamper; 2 30-inch all-iron table shears; 1 power paring machine. GANE BROS. & CO., St. Louis, Mo.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 7; operator-machinists, 3; Linotype operators, 6; foremen, 5; all-round men, 6; bookbinders, 6; make-ups, 4; stoneman, 1; ad.-man, 1; compositors, 5; cartoonist, 1; photoengraver, 1; half-tone etcher, 1; pressmen, 11; proofreader, 1; electrotyper, 1; stereotyper, 1; advertising and circulation solicitor, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Artists.

WANTED.—A good mechanical artist; one who can retouch photos. N 216.

Bindery.

BOOK RULER AND FORWARDER WANTED.—Town of 40,000 inhabitants, eastern Pa. N 642.

WANTED.—All-round binder who understands make-ready on platen presses; small office. N 649.

Composing-room.

COMPOSITOR on law blanks and ruled forms; 9-hour day; steady work; open shop; small New England city; apply at once. N 650.

LOCK-UP AND MAKE-UP MAN; 54-hour week; good pay; non-union; New England town; permanent position. N 651.

PRINTERS WANTED.—Union or non-union, compositors and stoneman to work in one of the best equipped plants in the country; 54 hours per week and good pay. GRAND RAPIDS ENGRAVING CO., Grand Rapids, Mich.

Pressroom.

CYLINDER AND JOB PRESSMAN.—Opportunity for young man who can invest in five New York city office. N 572, care of New York Office INLAND PRINTER.

PRESSMAN WANTED for Canada; capable of taking charge of Colt's armory and Gordon presses; references required. N 639.

WANTED.—A first-class foreman for pressroom for plant of 20 presses; must be able to do and turn out highest class of work; none but capable, up-to-date men wanted; state experience and full particulars. N 614.

Miscellaneous.

TRAVELING SALESMAN for Eastern States; man with some knowledge of binding and printing preferred. THE CHEMICAL PUB. CO., Easton, Pa.

WANTED — Commercial lithograph transferrer; steady job. N 668.

WANTED.—Experienced salesman for high-class printing; catalogues a specialty; good estimator; Eastern territory. GRIFFITH-STILLINGS PRESS, Boston, Mass.

WANTED.—First-class half-tone printer; also first-class half-tone re8tcher and finisher; give full particulars. N 646, care of New York Office INLAND PRINTER.

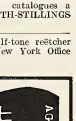


50-Pica Gauge . . . . 50c. 72-Pica Gauge . . . . 75c.
50-Pica-Nonp. Gauge 70c. 72-Pica-Nonp. Gauge 90c.
100-line Agate Gauge . . . . . 50c.
And with Pica or Nonp. added on reverse side 75c.
300-line Agate Measure (no hook) $2.50

Standard Brass Type Gauges

Are great time and labor savers in the composing-room.

Unexcelled for accuracy, durability and usefulness—note the hook. Unanimously endorsed by all as the handiest and best type measures made.



Sold by Representative Dealers Everywhere. Write for Circular, or order direct from

STANDARD RULE CO., 186 East 31st Street, CHICAGO

HELP WANTED.

Miscellaneous.

WANTED.—Thoroughly reliable and capable man to sell engraving and printing of high-grade catalogue work; must be an experienced man who can command good salary; good position for the right man. GRAND RAPIDS ENGRAVING CO., Grand Rapids, Mich.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Job-printers, 14; proofreaders, 5; Linotype operators, 10; machinist-operators, 10; Linotype machinists, 6; adv. men, 4; all-round men, 9; make-ups, 3; editors and reporters, 3; electrotypers and stereotypers, 3; advertising and business managers, 3; photo-engravers, 3; stonemen, 2; bookbinders, 2; superintendents and foremen, 19; pressmen, 24. Address THE INLAND PRINTER COMPANY, Chicago.

Artist.

SITUATION WANTED.—Artist; pen and ink, illustrations, lettering; experienced handling drawings, photos for reproduction; prefer newspaper position. N 632.

Bindery.

ALL-ROUND BOOKBINDER desires steady position; steady, sober and reliable; good references. N 666.

Composing-room.

ABOVE-THE-SCALE job, ad. and stoneman desires change; executive ability, no tobacco or intoxicants; union. N 488.

COMPOSITOR, exceptionally bright, desires position; large or medium sized firm where chances of advancement are assured; 5 years' experience; Philadelphia or Pittsburg preferred; ready for position 3d week of November. N 660.

MAKE-UP, ALL-ROUND COMPOSITOR; sober, steady, union, married; Pacific coast preferred; wages — union scale. N 653.

WANTED.—Situation as desk foreman of book and job office; 7 years in large Boston plant; 4 years present position; good organizer, close estimator, possessing thorough knowledge of details necessary to production of high-grade work at minimum cost; union. N 665.

WANTED.—To hear from firms in the South or West who could use a good job-printer with modern ideas; union. N 654.

YOUNG MAN with thorough composing-room experience in country and city shops desires a foremanship or position where better grade printing is required; reasonably quick, union, and been receiving more than scale. N 285.

Engraving.

AN ALL-ROUND ENGRAVER on both copper and steel dies. N 664.

FIRST-CLASS RETOUCHER, 15 years' experience, desires steady position with reputable firm; familiar with wash, pen-and-ink drawing, machine design, perspective. N 643, care New York Office INLAND PRINTER.

Manager.

WANTED.—Position as superintendent or manager of a first-class printing establishment; 28 years' experience in handling and selling high-grade work; understand thoroughly the business in all its various branches, including photoengraving, both line and half-tone; am willing to demonstrate my ability; leave a position now, but am not satisfied and wish to change. N 566.

Operators and Machinists.

LADY LINOTYPE OPERATOR desires steady situation; union; 4,500 ems per hour. 356 N. Arlington ave., Irvington, Ind.

Pressroom.

A PRESSROOM FOREMAN, experienced with the finest class of vignette half-tone catalogue color and book work, wants a position with a first-class house; capable of executing orders with despatch; Chicago or vicinity preferred; age, 35; steady and disciplinarian; best New York references; 8 years as foreman in present position; perfectly legitimate reasons for wishing to change. N 656.

CYLINDER AND PLATEN PRESSMAN—Half-tone and color work; 10 years' experience; steady, sober and competent. N 560.

SITUATION WANTED.—Web pressman; 13 years' experience on 3 deck and other newspaper perfecting presses; first-class machinist and millwright; union. N 254.

WANTED.—A position by a first-class platen and cylinder pressman. WALTER CAVELL, General Delivery, Hoosick Falls, N. Y.

WANTED.—Position as pressman on platen or cylinder presses or Duplex press; union man, steady, sober; state wages. PRESSMAN, care of Caldwell House, Fort Smith, Ark.

Miscellaneous.

SUCCESSFUL, HIGH-GRADE CATALOGUE MAKER wants broader field; capable of handling large plant; executive ability, economic production; thorough knowledge of printing, also engraving and electrotyping; practical on costs and estimating, acquainted with modern business systems; New York city and New England experience; now managing catalogue department of first-class concern, giving personal supervision to every detail of compiling, art room, engraving and printing; want complete charge of good plant or position as salesman for large house; east of the Mississippi preferred. N 655.

WANTED — To lease or rent newspaper and job office in West-Central or Northwest; or position as managing editor. D 669.

YOUNG MAN wants position as superintendent of small shop; thoroughly experienced on best grade of work. N 415.

WANTED TO PURCHASE.

HARRIS PRESS.—Will pay spot cash immediately; state condition, how old (or No.). STANDARD PRINTING CO., 821 Penn ave., Pittsburg, Pa.

WANTED.—Cash paid for secondhand wood-engraver's ruling machine. ALFRED J. STOLZ, 334 Dearborn st., Room 360, Chicago, Ill.

WANTED.—Hand press for proving half-tones; also combined saw and trimmer. N 567.

WANTED.—Secondhand, 56-inch, 4-roller, late model, Whitlock press; must be in good condition. BARNES-WARNER CO., Indianapolis, Ind.

WANTED TO BUY. — One or two good secondhand Mergenthaler Linotype machines; must be practically as good as new; state lowest cash price and give full description, stating length of time same has been in use. COMBE PRINTING CO., St. Joseph, Mo.

WE WANT two or three copies of The Color Printer in good condition. Write, stating price. INLAND PRINTER COMPANY, 130 Sherman st., Chicago.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KARRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $4; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

IMPROVED THALER KEYBOARD.—Made of metal; instructions in fingering; bell announces finished line; detachable copyholder; send for literature; price, $4. THALER KEYBOARD COMPANY, 453 "O" st., N. W., Washington, D. C.

BLOTTERS The printer's best advertising medium. If you want to see the best service out to make them attractive, send for samples and particulars of our color plates for blotters. **CHAS. L. STILES, Columbus, Ohio.**

Peerless Padding Glue The Best and Cheapest
Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.
Cleland Chemical Co., 4417 Fifth Ave., Brooklyn, N. Y.

DURANT COUNTERS
Are recommended for
DURABILITY ◆ ACCURACY ◆ RELIABILITY
Received Medals of HIGHEST AWARD at all Expositions. Send for catalogue.
THE W. N. DURANT COMPANY, MILWAUKEE, WISCONSIN

New York Engravers' Supply
H.D.Farquhar, Propr.
168 Church St., Cor. Reade St., New York
EVERYTHING FOR THE ENGRAVER
SEND FOR THE PROCESS TICKLER
H D F ARC LAMP

The Adjustable Patent
Wilson Blocks
IRON OR WOOD
The most practical Block for catalogue and book work. Supplied with narrow margin hooks, take any size plate. Five years' hard use proves these blocks to be practical, quick to put together and to hold the impression.
Write for special prices and illustrated catalogue.
A. F. Wanner & Co., Printing Machinery, Chicago, Ill.

The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs $10.00. Send for samples.

NEIDICH PROCESS CO., Philadelphia, Pa.

The Ideal Type Wash

RADO A substitute for Benzine and Lye. Cleans everything in the printing-office—type, rollers, stands, cabinets, machines, ink-slabs, etc. RADO is a white, odorless and almost neutral composition which dissolves ink in any form, even after it has dried several days. RADO is not inflammable and is not affected by changes in temperature. There is nothing poisonous in its composition. Put up in air-tight, friction-top tin cans of 8 lbs., and sells at **10 cents a pound.** Sample cans of Rado, sufficient for a thorough trial, may be had from the manufacturer for 10 cents (exact cost of postage) in stamps or coin. **RADINE MFG. CO., Hoboken, N.J.**

To make Channels, Space-bands and Matrices smooth and "slick," use

Dixon's Special Graphite No. 635

Booklet and Sample Free on Request.

Joseph Dixon Crucible Co., Jersey City, N. J.



Nearly 1000 Printers are using our

Gas or Gasoline Engines

It will pay you to send for our catalogue. State number and size of your presses and we will give full information.

BATES & EDMONDS MOTOR CO.

Department B LANSING, MICHIGAN

BARNHART BROS. & SPINDLER, Western Agents, CHICAGO, ILL.

HEADQUARTERS FOR

EMBLEM CUTS

YATES BUREAU of DESIGN

263-269 Dearborn St. CHICAGO, Ill.

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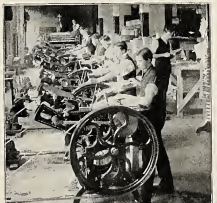
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ROTH MOTORS



This cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by

ROTH MOTORS

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Barnhart Bros. & Spindler

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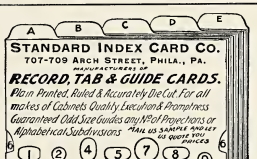


A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

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LIBERAL DISCOUNT TO THE PRINTING TRADE.

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I want a good man to help me run my printing business. I have one of the best equipped plants in the South. I am making money. My concern is one of the best advertised and best known in all the country. Established about twelve years. We do the best commercial printing. We have all the work we can do, without soliciting. We have among our customers some of the largest concerns in the South, who appreciate good work and are willing to pay for it. We get above the market price for our work, and seldom have to make competitive prices. The reason I want a partner is because I am secretary and treasurer of a large steam brick concern, and have thousands of dollars in it. I am unable to give both businesses the attention they should have. If you are sober, honest, industrious, know something about the printing business, can manage the business, and have a couple of thousands of dollars, I can make it interesting for you. If you have not got these requisites, save postage. W. R. BRANNON, Prop., BRANNON PRINTING CO., TALLADEGA, ALA.

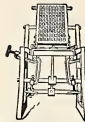
PRINTERS! MAKE your OWN Special Size ENVELOPS

All Envelop Factories make the Odd-Size or Special Size or very thick or extra fine Envelops by Hand. **YOU CAN DO IT** if you write to Alfred L. Sewell, Niles, Mich., U. S. A. who was founder, and many years Pres't and Manager of Sewell-Clapp [Envelop.] Manuf'g Co. of Chicago. Write to him at **NILES, MICH., U. S. A.**

P. S. If you do not care to take hold of this yourself you may do a kindness to some young Printer by calling his attention to it, and not injure yourself. A good thing, and costs little. A knowledge of this art will help your Printing business, and give you much advantage.

ALSO write me for the Sewell system of making **CALENDARS** A BETTER WAY which gives printers a nice variety, a rare saving and profit—all there is in it, and to **AD. NOVELTIES** on which Printers can customers great satisfaction. make generous profits.

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SCHREINER'S CROSS-CORE CASTING BOX

The most perfect machine. Cast irregular size plates, type high, with crossing cores; the best base, saves time, saves metal, produces the best plates, saving time on the press. Plates move easily from the cover, by improved gauges and lifter. No warping or shrinking of plates. Saves all expense for metal or wood bases. Also, we have **Stereotype Paper**, ready to use, for the finest class of jobs, etc.

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15000 STOCK CUTS

Is now ready. It contains cuts suitable for every business and trade—cuts for letter heads, envelopes and business cards, comic illustrations, etc. etc., also an immense line for the printers' especial use. Sent prepaid to printers and publishers for 25c., which may be deducted from first $2.00 order.

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is a trade-builder or a trade-destroyer—it depends on the kind of pads you turn out.

We have made a special study of Padding Glue for over twelve years. We use the best materials to be had, and our glue makes pads that are trade-builders.

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We carry a stock of 800 machines, all finished like new and fully guaranteed. All voltages, sizes and kinds. Write us to-day.

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WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

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To Hang Up Catalogs or Pamphlets

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Look Better and Won't Break or Wear Out.

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The British Printer

For all members of the Printing Trades. Entirely practical. Acknowledged as the technical instructor of the craft.

Tells all about trade progress. Is itself a sample of the finest and best in typography. With each issue is included a set of sample jobs for "lifting." Every number contains pictorial reproductions in half-tone and colors. THE BRITISH PRINTER is the pioneer of three-color and its best exponent.

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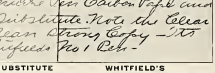
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CONTAINS, in concise forms, all the information heretofore published on these subjects, together with facts, figures, hints and suggestions gleaned from practical workmen and from the author's personal experience and observation. The book is an encyclopedia of information for the practical workman and the amateur, and is the result of much patient and painstaking research. It is essentially a reference book. The subjects are carefully indexed and alphabetically arranged for the convenience of the reader.

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OUR GOLD INK prints well, shows up well, and eliminates waste of every kind; no washing up of the press after every hundred impressions. In short, we make a GOLD INK *that PRINTS*. It will not dry on the press or rollers, neither will it fill up the forms, yet it dries well on paper.

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Write for sample and price, stating whether you are interested in Rich or Pale Gold.

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THE MODERN METHOD

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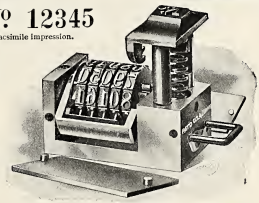
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Side Plates Without . . Screws . . .

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Simplest . .
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"Model No. 27"

The only reliable Type-high Numbering Machine made to-day.

Incomparably Superior Construction
ASK US "WHY?"

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CARRIED IN STOCK AND RECOMMENDED BY

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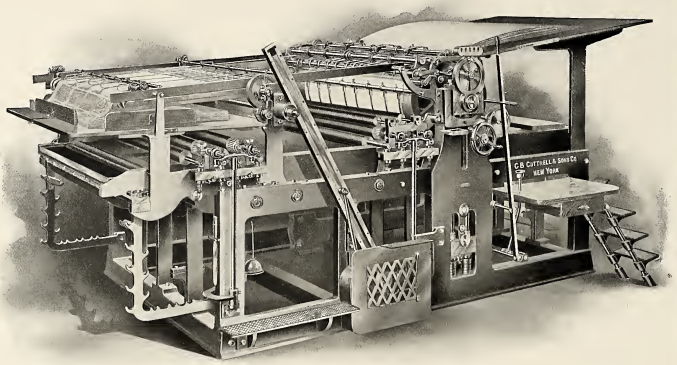
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High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes time. The convertible delivery is operated by a variable speed crank motion which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

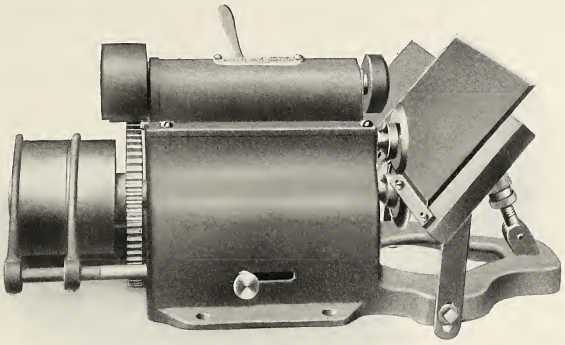
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The Crawley Book Machinery Co., Inc.,

Newport,Ky.,

Gentlemen:-

The Beveled Board Cutter bought from you about 60 days ago and accepted after a trial, is giving entire satisfaction. This machine is putting a bevel on a three ply pasted tar board. The depth of this bevel is one inch. We are entirely satisfied with the work of this machine and consider that it is a necessary machine in any book bindery.

Yours very truly,

A. J. Holman & Co.

REC'D JUL 31-1905
ANS'D 7/31/05

W. H. H.

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THE CRAWLEY BOOK MACHINERY CO.

NEWPORT, KENTUCKY, U. S. A.

It is becoming more and more generally
recognized that the great strides in the production
of printing, for which the past few years are remarkable,
are not only due to the application of our Doubletone
and Ullmanine systems, but would to a great extent
be impossible without them.
They represent not only an improvement, but a veritable
revolution in the manufacture of Printing Inks.

Sigmund Ullman Co.
New York
Chicago

The reverse side of this insert was printed with Patent Metallic Overlay.

PATENT METALLIC OVERLAYS

"A Success"

They Increase the Life of your Cuts
—Enhance the Appearance of Product
—Please extensive Buyers of Printing
—Are endorsed by the leading printers
—Are now demanded by Customers
—The most Economical method in use
—Simple, average 4 minutes to make.

Equipment installed subject to acceptance.
Information furnished upon request.

GILBERT, HARRIS & COMPANY

Owners and Controllers of the Patents,

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Printed with Patent Metallic Overlay.



113,000 IMPRESSIONS

The above is one of a single set of half-tones which were used throughout a 113,000 edition of a 192 page catalogue for C. D. Peacock, Jeweler, Chicago, Ill. The following letter gives the customer's opinion:

C. D. PEACOCK, Jeweler
CHICAGO

October 17, 1905.

GILBERT, HARRIS & COMPANY, Chicago, Ill.

GENTLEMEN: In reply to your request for an opinion relative to your Overlays would say, that our last catalogue, also one three years since and the one now in the press, were printed with your Patent Metallic Overlays. We have never had our cuts as well printed, especially in detail. The run of 113,000 was made from one set of plates on 39x54 sheet and it was very difficult to detect any wear between the first and last sheets. Consequently, as buyers of printing we are heartily in favor of having your overlays used on our cuts.

Yours truly C. D. PEACOCK.

RESULTS OF OUR ONE HUNDRED DOLLAR PRIZE CONTEST WILL BE ANNOUNCED IN THE JANUARY "INLAND PRINTER." [SEE AUGUST AND SEPTEMBER ISSUES]

The LINOTYPE

PERFECT COMPOSITION



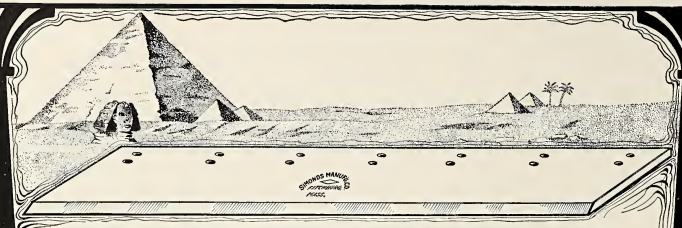
Printing Art for October says the following about our four-page insert which appeared in the October trade monthlies:

"Opposite page 72 will be found a two-color insert, giving a number of book pages composed on The Linotype. These pages are from the press of The DeVinne Press, New York, and indicate the uses to which The Linotype is put on special subscription and de luxe editions. **These pages prove that perfect composition is possible on the machine, and they certainly show results fully equal to hand composition.**"

DO YOU WANT PERFECT WORK? IF YOU DO, USE THE LINOTYPE

Mergenthaler Linotype Co.

NEW YORK CHICAGO SAN FRANCISCO NEW ORLEANS



THE EIGHTH WONDER OF THE WORLD!

SIMONDS PAPER KNIVES ARE THE BEST

PERFECT TEMPER. KEEN DURABLE CUTTING EDGE.
NO HARD OR SOFT SPOTS. UNIFORM THICKNESS.

SIMONDS MANUFACTURING CO.

FITCHBURG, MASS. AND CHICAGO, ILL.

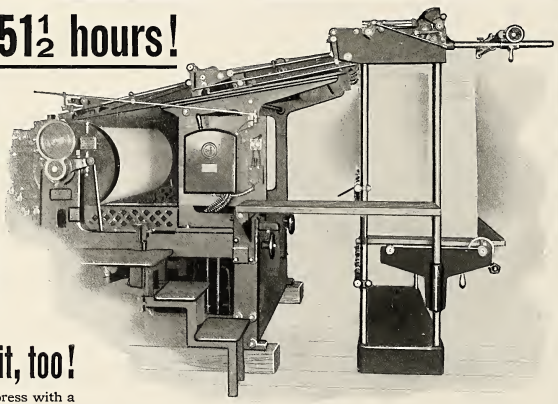
110M in 51½ hours!

Size of Sheet, 23x31

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CROSS Automatic
(PILE STYLE)
Paper Feeder

This concern is averaging over 40 reams per press per day, week in and week out. Name given gladly upon request.



You can do it, too!

By equipping your press with a CROSS FEEDER.

2 Styles—PILE and CONTINUOUS
The CONTINUOUS style takes up no floor space

Cross Paper Feeder Co.
185 Summer Street, BOSTON

TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830

Coes' Price-list is different, too.



LORING COES

LORING COES & CO

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	40	41	42	43	44	45	46	47	48	49	50
1	12.20	12.71	13.02	13.33	13.64	13.95	15.64	15.98	16.32		
2	13.92	13.98	14.32	14.66	15.00	15.34	17.20	17.57	17.95		
3		14.61	14.68	15.32	15.67	16.02	17.98	18.36	18.77		
4		15.25	15.62	15.99	16.36	16.73	18.76	19.16	19.58		
5		15.86	15.12	15.48	15.84	16.20	17.94	18.33	18.72	19.10	19
6		16.63	17.02	17.42	17.82	18.64	19.73	20.16	20.59	21.01	21
7		17.29	17.79	18.21	18.64	19.44	20.62	21.07	21.52	21.97	22
8		18.56	19.00	19.44	20.70	21.52	21.99	22.46	23.0		
9		18.66	18.48	18.90	20.79	22.77	23.26	23.76	24		
10		20.32	20.79	21.24	21.74	24.16	24.32	24.84	25		
11		21.24	21.74	22.16	22.68	24.84	25.37	25.92	26		
12		22.16	22.68	23.08	23.63	25.87	26.42	27.00	27		
13		23.08	23.63	24.16	24.60	27.00	28.08	28.68	29		
14		24.16	24.60	25.16	25.76	28.14	29.25	29.85	30		
15		25.16	25.76	26.32	26.92	29.45	27.03	27.60			
16		26.32	26.92	27.60	28.20	27.60	28.20	28.80			
17		27.60	28.20	28.80	29.37	30.00					
18		28.80	29.37	30.00	27.79	27.					

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

Because it is *plain*, the Trust says it is not warranted and an intrusion.

That MAY be, but it can't be juggled with.

Coes' Knives



Are *Honest, Reliable* and *Sound.*

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best?

Our warrant and reputation are behind every inch of edge.

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

Loring Coes & Co. INC.

Worcester : : : : Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street

PRINTS BRIGHT GOLD

(See Insert, April, 1905)

RIESSNER'S IMPERIAL GOLD INK

Not made for anything but Plated and Coated Stock.

Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold, . . .	$3.00 per lb.	Put up in ½ and 1 pound tin cans.
Pale Gold, . . .	3.00 "	
Copper, ...	3.00 "	
Aluminum, . . .	4.00 "	

T. RIESSNER
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High-grade Electrical Repairing and Construction

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Drawing for Printers

By ERNEST KNAUFFT,
Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts.

A PRACTICAL TREATISE ON THE ART OF DESIGNING and illustrating in connection with typography, containing complete instructions, fully illustrated, for the beginner as well as the more advanced student, which will enable any one who has a desire to learn drawing, whether connected with the printing craft or not, to become as proficient in the art as it is possible to be through the study of books. Full cloth; 240 pages; over 100 illustrations.

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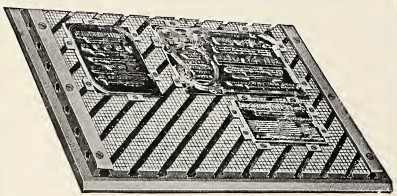
Overcut and Undercut Auto. Foot and Hand Clamping **Paper Cutters**

Die Presses, Paper Bag Machines, Paper Machinery

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NOTICE

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Pittman's Improved Register Quoin

Send for Sample Dozen

Just the thing for small color or register jobs on platen presses

The Ideal Iron-Grooved Block

is as much of an advance over any other grooved block made, as an up-to-date two-revolution cylinder press is ahead of a Washington hand press. Our blocks are the quickest and most reliable in operation, and the Ideal Hooks, constructed on a scientific basis, stay where they are put. When screwed up with an ordinary screw-driver, the nuts, having a slightly rounded edge co-acting with a groove cut at a proper angle, give a *wedge grip* that never slips.

Perfect Impression *Perfect Register* *Perfect Work*

Do Not Forget

that the **Ideal Hooks** are the only *practical* hooks made that can be inserted into the grooves without disassembling.

PATENT BLOCKS
SECTIONAL BLOCKS
REGISTER HOOKS

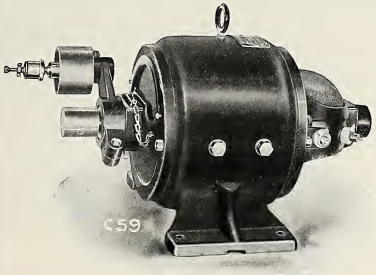
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THE ANDREWS & PITTMAN MFG. CO.

AGENTS { Barnhart Type Foundry Co., 63-65 Elm St., New York City. Golding & Co., 540 Pearl Street, New York City. Golding & Co., 134 North Tenth Street, Philadelphia, Pa.

286 Greenwich St., New York City

"THE STANDARD" MOTORS



FOR THE ECONOMICAL DRIVING of Linotypes, Monotype Casting Machines and Gordon Presses, we have developed the Motor here shown. The idler pulley allows the use of short belts and provides proper tension adjustment. The wire-mesh enclosure prevents metal chips and dust from getting into the Motor, while allowing good ventilation.

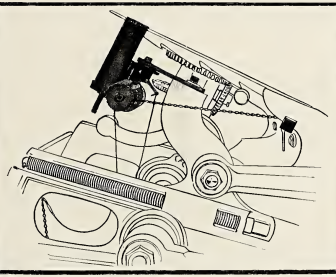
For Linotype Driving, the Motor is placed below the step and belted direct to the standard linotype pulley.

We also have nineteen other frames from 1/30 to 15 horse-power for all power uses. Send for particulars.

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BOSTON—235-237 Congress St.
CHICAGO—1107 Fisher Bldg.
LOS ANGELES—278 S. Main St.
PHILADELPHIA—730 Witherspoon Bldg.
ST. LOUIS—12 North Eighth St.
SAN FRANCISCO—West Coast Machinery Co.



Automatic Ink Fountain

Something entirely new in the line of Ink Fountains for job presses. Always ready

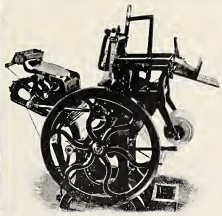
SAVES time, ink and money and adds 50 per cent to looks of the job. It will feed accurately a certain amount of ink onto distributing disk at each revolution of the press. This amount can be regulated while press is in motion. The range of this fountain is from a corner envelope to a small poster. Ink is carried in interchangeable tubes; when change of ink is necessary you can change tube in ten seconds. *No washing out necessary.* It will last a lifetime. Fits Gordon presses. Write to-day for descriptive circulars.

AUTOMATIC INK FOUNTAIN CO.
Box 646, MARSHFIELD, WIS.

The WILLIAMS Web Attachment

FOR

FEEDING PLATEN PRESSES



The Roll Feed idea is the simplest yet.

Equally good for short and long runs. Make it ready quicker than for hand feed.

No pins to set; no grippers to move; no stock to cut. Paper in rolls is cheaper than flat.

THE WILLIAMS WEB CO.
50 HIGH STREET, CLEVELAND, OHIO

Ask Yourself Why

there is more high-class printing done on our

"No. 1 PURE WHITE" ENAMELED BOOK

than on any other grade of enameled paper, not made by ourselves.

It prints better. Try it yourself

Print the same cut on our No. 1 and on other papers, you will then very readily understand its popularity.

Carried in stock and for sale by all Paper Dealers in the United States.

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The Champion Coated Paper Co.

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Crane's Ladies' Stationery

Of well-known Merit
Yield a Profit to Dealer
Sold by Booksellers
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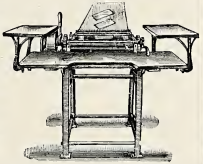
PAPER BOX MACHINERY

GUMMING MACHINES

STAYING MATERIAL

FOR EITHER HOT OR COLD ADHESIVES

THESE machines are built to apply semi-liquid adhesives, principally Dextrine and Glue, to paper, cloth, leather, or any flat, pliable substance. They are equipped with extra copper-jacketed glue reservoir, emptying directly into the pot on the machine, giving the same a large capacity. *Advantages:* Applies evenly a thin or thick coating. Does not soil the reverse surface. Saving in gum, brushes, pots and heat will pay for the machine, and an inexperienced operator becomes immediately of use. More than double your gumming output, or, if desired, all of twenty can work and receive gum labels. Will gum any size or shape stock.



WE also manufacture a full line of modern, labor-saving Paper-Box Machinery of the highest order of construction and finish. Below is a list:

Single Scorers	Strawboard Slitters
Double Scorers	Sheet Counters
Corner Cutters	Covering Machines
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Slitters and Rewinders	Trimmers
Thumbholers	Sheet Gummers
Slotters	Sheet Gluers
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Cardboard Slitters	Paraffine Coaters and Paste Mixers

Designs and Estimates made for Special Machinery.
Highest award at Pan-American, 1901, and St. Louis, 1904.
Write for our complete Illustrated Catalogue.

Branches { NEW YORK—509 Wooster St. CHICAGO—80 W. Jackson Bld. / LONDON, ENG.—21 Goswell Road.

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M. D. Knowlton Company, 29 Elizabeth St., ROCHESTER, N. Y.



WRITE FOR SAMPLES AND PRICES

STEEL DIE EMBOSSING
AND
COPPER PLATE ENGRAVING
& PRINTING TO THE TRADE

WM. FREUND & SONS.
174-176 STATE ST.
CHICAGO.
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NEW SAMPLE BOOK READY

THE FINEST OF ITS KIND
Write for particulars



NOVEMBER

Is the Second Best Month
IN WHICH TO PROCURE

Winter Rollers

but their ordering should not be delayed beyond then

¶ Be careful with your rollers while new and they will repay you many times for any little attention through the service they return. Keep all oil or grease away from our Rollers while seasoning; keep them dry, too. Covering them with oil or grease prevents seasoning. Dampness will make any Roller refuse ink and tear.

¶ When cleansing, use kerosene or other cheap oil. See that "the devil" puts no elbow-grease on them, for he may tear the face. No roller should be rubbed so hard as to really scrub it. I have stopped many an enterprising (?) young man from expending his whole day's energy in washing one roller.

¶ For fine half-tone or color printing use the "Star." The "Star" will earn three times its cost over any other grade when you have the work for it, but it would be a waste of money to put it to work on low-class printing. We would prefer that you would not order it for cheap printing, as on work of anything but the highest class you could not see the difference between the work done by the "Star" and that done by our "Standard," and therefore do us the injustice of thinking we had claimed too much for it. The "Star" holds an international reputation. For general work and daily newspaper printing, order the "Standard"; for **ordinary** jobwork, order the "Crescent."

¶ If you will be thus advised, you will obtain suitable rollers at a proper cost to fit your individual requirements. We want to so satisfy you in Rollers, service and cost as will warrant your other orders and have you deal with us for years to come.

Herbert M. Bingham

BINGHAM BROTHERS CO.

FOUNDED 1849

ROLLER MAKERS

NEW YORK - - - - - - - 406-408 Pearl Street
PHILADELPHIA - - - - - - 413 Commerce Street

"MACHINE CAST" PRINTERS' ROLLERS
TRADE MARK
ESTABLISHED 1849

1906 1906

Lithographed Calendar Pads

Are the Best!



E have the finest line and our prices are right. You'll miss it if you do not have our samples handy when customers call for pads.

Monasch Lithographing Co.

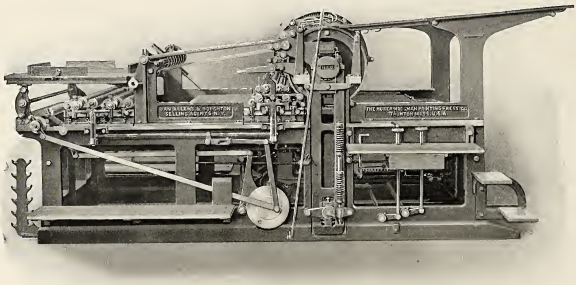
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Minneapolis, Minn.

DO NOT FORGET that we also make a fine line of **Stock Certificate Blanks.** Stock always complete. All orders filled immediately.

MYSELL-ROLLINS CO., 22 Clay Street, San Francisco, Cal., handle our Stock Certificate Blanks for the States of California, Washington and Oregon.

THE HUBER-HODGMAN PRINTING PRESS



THE shaft that carries the bed-driving gear also carries the gear that drives the cylinder — this is what we call direct acting. Both of these gears are keyed on the shaft. The shaft is in direct line under the cylinder and runs in bronze boxes. There is no lift in this shaft to wear the bearings, and no sliding gear to cause lost register. This is mechanically perfect, and will always keep bed and cylinder in perfect register. There is very little noise in this movement. It is the strongest and most rigid driving mechanism used by any press builders. In place of a small roller stopping and reversing a heavy bed and form, this press uses a six-inch block, doing away with cutting the shoe and jar to the machine, and gives the press the name of Block-Bearing. There is no other machine to compare with the Huber-Hodgman for durability, ease of operation, register and distribution.

WHY NOT EXAMINE THIS MACHINE
BEFORE YOU BUY?

VAN ALLENS & BOUGHTON

10 to 23 Rose St., 59 Ann St., New York.

FACTORY — TAUNTON, MASS.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY. 215 Spear Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street, H. W. THORNTON, *Manager*, Telephone, 801 Harrison. CHICAGO

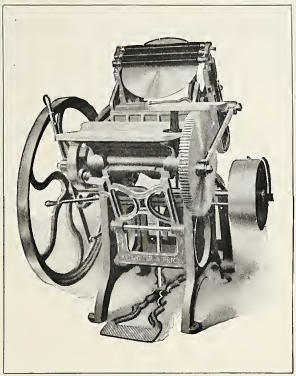
Across the Sea

comes the expression which is echoed by other dealers in Chandler & Price products:

"We may say that your line of machinery has been handled by us with the most complete satisfaction we have ever experienced in dealing with Printing Machinery. We never receive any but the highest testimonials from all purchasers of your Gordon Machine, and it is most satisfactory to us to deal in a line about which we can give such a report."

Thousands of friends have been won for Chandler & Price machinery because the rule "It is better to detect than to have to correct" has been followed in the making of each machine.

The factory inspection is most rigid, and neither new nor standard designs are left with defects to be disclosed by the printer.



THE CHANDLER & PRICE COMPANY

MANUFACTURERS OF HIGH-GRADE PRINTING MACHINERY

CLEVELAND, OHIO, U. S. A.

IMPROVED PATENTED

BRONZING MACHINES

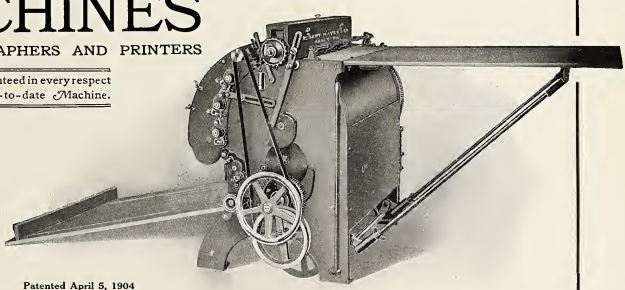
FOR LITHOGRAPHERS AND PRINTERS

Guaranteed in every respect an up-to-date Machine.

MANUFACTURED IN THE FOLLOWING SIZES

Number 1	14 by 25	Number 5	30 by 44
" 2	16 by 30	" 6	36 by 54
" 3	20 by 34	" 7	44 by 64
" 4	25 by 36	" 8	64 by 64

KINDLY APPLY FOR PRICES



OTHER GOODS manufactured and imported by us:

Reducing Machines, Stone Grinding Machines, Ruling Machines, Parks' Renowned Litho. Hand Presses, Steel Rules and Straightedges, Lithographic Inks, Lithographic Stones and Supplies. Sole agents for the United States and Canada for the genuine Columbia Transfer Paper; none genuine without the watermark on every sheet.

Patented April 5, 1904
Patented May 30, 1905
Other patents pending.

We do Repairing

MANUFACTURED BY

ROBERT MAYER & CO.

19 EAST 21ST STREET, NEW YORK

Chicago—Factory, Hoboken, N.J.—San Francisco

2 National Compositype Machines

FOR SALE
AT A BARGAIN

WE have for sale two Regular Automatic Type Machines, with a large assortment of matrices of the very best faces of job type, from 8 to 36 point. This style of machine is now in use in a large number of newspaper offices and jobbing plants in New York City. A complete type is made at one movement, equal in quality and accuracy in height, body and set to the best product of the typefoundries.

A SUGGESTION

There are no restrictions on the machines we have for sale, therefore two or more plants may combine and secure a machine at a low cost to each individual plant. Machines can be seen in operation. Call or write for full information.

GEORGE DAMON & SONS,
44 Beekman St., NEW YORK

Great Demand for Expert Stonemen

A good stoneman seldom is out of employment and he usually receives several dollars over the prevailing scale for job printers. Many compositors are anxious to take up this lucrative branch of the trade, but opportunities to acquire practical knowledge of imposition are not very frequent in the regular commercial job shop. The Inland Printer Technical School offers this opportunity. Its instructor in this branch is an expert—a man with years of experience on the stone in some of America's leading printing offices. The equipment of the school is complete—electric-welded chases, a variety of patent quoins, ample stoneroom, metal and wood furniture, the latest patent register hooks, patent blocks, etc. Machine folds, nippers and gauge, etc., are demonstrated with practical work on a Dexter quadruple folding machine which is in operation in the school.

Inland Printer Technical School
120 to 130 Sherman Street, CHICAGO, ILL.

New Ideas on an Old Subject

The Principles of Design

A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design, and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. The price is three dollars net

Published by The Inland Printer Company
120-130 Sherman Street, Chicago, Ill.

Good Rollers

Good Rollers

THE
BUCKIE
PRINTERS
ROLLER
CO.

Chicago St. Paul

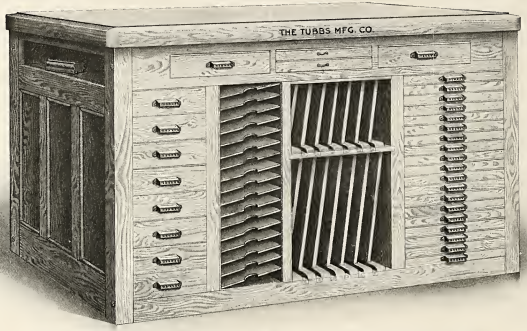
ESTABLISHED 1869

PRACTICAL MEN
AND METHODS

Good Rollers

Good Rollers

ANOTHER TUBBS PRODUCTION



Tubbs Concentrated Imposing Stone Frame No. 168. Size, 36 x 60. For arrangement of opposite side, see cut below.

HERE IS THE most complete Stone Frame ever designed. It's a printing-office in itself so far as the wood goods portion, and only occupies fifteen square feet of floor space. Observe the equipment.

A handsome illustrated publication of other arrangement of this Stone Frame together with other wood goods, also our 200-page Wood Type Catalogue will be sent you upon request, postpaid.

TUBBS QUALITY IS DIFFERENT

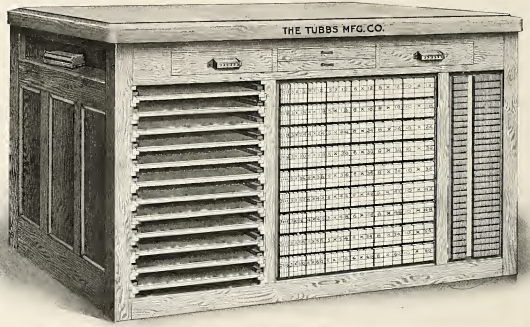
Williamsport, Pa.,
July 29, 1905.

The Tubbs Mfg. Co.,
Ludington, Mich.:

Gentlemen,—Imposing Stone Frame received this p. m., and we are indeed greatly pleased. Do not see how the same could be made any better, either in material or workmanship. We thank you for your excellent product and wish to add you will hear from us later in the season, when we will want other material.

Our office is visited daily by prominent officials of other offices, and we want to show them the best product of the age.

Yours truly,
C. J. Plankenhorn Sta. Co.



Tubbs Concentrated Imposing Stone Frame No. 168. Size, 36 x 60. For arrangement of opposite side, see cut above.

EQUIPMENT

Stone—Best Jersey Marble, 36x60. Height from floor to top of stone, 40 inches.

Drawers—Two large drawers at top, can be pulled from either side, 13⅜x36⅝x3. Two shallow drawers for quoins, strip leads, slugs and rule, 13⅝x36⅝x1¼.

Cases—Nineteen Blank Cases, 17x16 inches inside, for electrotypes.

Letter Boards—Twelve hardwood letter boards, 17x17 inches inside.

Sort Drawers—Eight sort drawers, 3x9⅝x19⅝ inches inside. Each drawer has eight removable boxes, 4⅞x1⅝x3 inches outside. Sixty-four removable boxes in all.

Chase Racks—Ten steel-bottom chase racks. Five, 16¾ inches high by 20 inches deep. Five, 11 inches high by 20 inches deep.

Galley Cabinet—Capacity for sixteen single or double galleys.

Furniture—Nine hundred pieces Labor-saving Wood Furniture, as follows: Sixteen pieces each 2-3-4-5 line, cut 12-18-24-30-36-42-48-54-60 picas long. Twelve pieces each 6-8-10 line, cut 12-18-24-30-36-42-48-54-60 picas long.

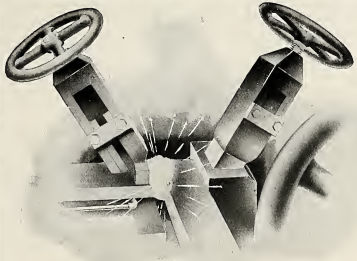
Reglet—There are 288 pieces, 492 yards, cut as follows: 36 pieces each of non-pareil and pica, cut 12-18-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-30-33-36-38-40-42-45-48-51-54-58-60 ems.

NOTE—At each end of the Frame there is a convenient opening for mallet, planers, page cord, keys, etc. Frame made of selected hardwood and finished in antique oak. List Price—Stone and Frame, complete, **$160.** Same arrangement, with stone 40x60, including increased material, **$180.**

THE TUBBS MFG. CO.

LUDINGTON, MICHIGAN, U. S. A.

WESEL ELECTRIC-WELDED CHASES



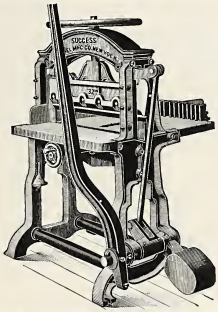
THE ELECTRIC FORGE

Chases welded by electricity are perfectly true and always conform to measurements ordered. The material used by us is the best for the purpose, and

THE STRENGTH IS IN THE WELD

That's where it should be. Read our book, "How Chases Are Made," and you will know why.

WESEL "SUCCESS" LEVER CUTTER



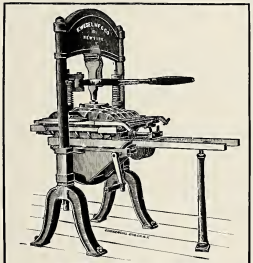
Embodies all that is desirable in a machine of this character. Interlocking, close-cutting gauges, perfect adjustment, great strength, and most approved design.



WESEL ALL-BRASS GALLEYS

are made with a standard thickness of bottoms, dovetailed corners, riveted sides, and are indestructible.

INSIST UPON HAVING THEM.



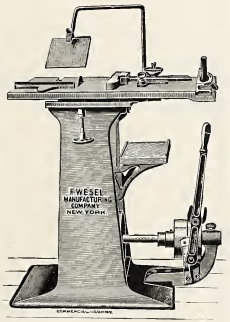
WESEL HAND PRESS

for photo-engravers and printers. Without a peer. An accurate, massive, thoroughly reliable machine.

WESEL GOODS ARE BUILT FOR SERVICE

"WESEL QUALITY" is distinctive. Write it on your orders and be sure of the best.

PRINTERS' SAW-TABLE



It's hard to conceive a handier implement for the composing-room than a good Saw-Table. This one has a Shoot Board and Squaring-Plane attachment, and is built especially for Printers. Moderate in price, and

MADE the WESEL WAY

F. WESEL MANUFACTURING CO.

Manufacturers and Dealers in Machinery, Appliances and Materials for Printers, Electrotypers, Stereotypers and Photo-Engravers

70-80 CRANBERRY ST., BOROUGH OF BROOKLYN, NEW YORK CITY

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Standard, Imperial, Sterling, Bankers' Linen finish

Royal Worcester

The King of Enameled Blotting.

A Blotter that absorbs, with an enameled surface that stands the tests of printer's ink and climate

SOLD BY LEADING PAPER DEALERS IN ALL LARGE CITIES.

WRITE FOR SAMPLES.

Standard Paper Manufacturing Company,
Largest Makers of BLOTTING Exclusively in the World.
RICHMOND, VA., U. S. A.

IF you are not on our mailing list you can not keep posted on the latest styles in printing. If you do not use our products, you are losing time, money and customers. Let us prove the facts to you.

The McClure Series

Inland Type Foundry Saint Louis Chicago New York Buffalo

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than 2 lines, $2 per additional line.

ADDRESSING.

LENGUAGES PRINTING COMPANY, Lenguages building, 15 W. 18th st., New York. Envelopes, wrappers, newspapers, catalogs, cards and letters addressed by hand, typewriter and machinery to printers, publishers, booksellers, bookbuyers, libraries, linguists, scientists, throughout the world.

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FRENCH NOVELTY ADV. CO., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

OLIVER BAKER MFG. CO., Minneapolis, Minn., makers of art calendars, etc., half-tone, double tone, photo-finish and 3-color process. Send for price-list.

ADVERTISING CALENDARS AND PADS.

BONNERWITH BROS., 78 Duane st., New York; 963-967 De Kalb ave., Brooklyn, N. Y.

ADVERTISING PADS.

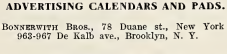
CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 160



W. Jackson blvd., Chicago. Send for catalogue.

APPARATUS FOR MAKING RUBBER STAMPS.

THE R. H. SMITH MFG. CO., Springfield, Mass. Specialty of half-bard stereotypes for printers' use.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

BOOKBINDERS.

LENGUAGES PRINTING COMPANY, Lenguages building, 15 W. 18th st., New York. Wire-stitching, odd-volume and edition binding.

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER AND CLOTH.

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BOOKBINDERS' SUPPLIES.

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BOOKSELLERS.

LENGUAGES PRINTING COMPANY, Lenguages building, 15 W. 18th st., New York. Lenguages book-store is a classified book-store of new, secondhand and rare books, linguistic, scientific and otherwise. Translations, Grammars, Dictionaries, Periodicals. American and foreign books and magazines on printing. Mail-orders and subscriptions taken.

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HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st., Providence, R. I. Discount, 40 per cent.

WESEL, F., MANUFACTURING CO., 70 to 80 Cranberry st., borough of Brooklyn, N. Y. city; 310 Dearborn st., Chicago; 124 South 8th st., Philadelphia.

BRASS-TYPE FOUNDERS.

MISSOURI BRASS TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Crescent Goods."

CALENDAR PADS.

THE SULLIVAN PRINTING WORKS CO., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1906. The best and cheapest in the market. Write for sample book and prices.

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CABOT, GODFREY L., Boston, Mass.

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COATED PAPER.

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COIN CARDS (6-hole), any printing, in 1,000-lots, $3.75; 1-hole cards, any printing, $3 per 1,000; less for more. THE DETROIT COIN WRAPPER CO., Detroit, Mich.



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MORRISON, C. C., 363 S. Clinton st., Chicago, manufacturer color cards and wood samples for mixed paints.

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COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

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DURBROW & HEARNE MFG. CO., 9 Wooster st., New York. Counter No. 4207 for counting number of sheets of paper printed, from 0 to 99,999; can be set back; in use 25 years by best concerns.

CRESCENT GOODS.

CRESCENT EMBOSSING CO., Main Office and Works, Plainfield, N. J. Manufacturers of: CRESCENT CALENDARS for Advertising purposes. Large line. Write for particulars. CRESCENT FOLDERS for Programs, Menus, Lodges and Societies, and all Special Occasions. Beautiful Illustrated Catalogue free to any one in the trade. Silk Cords and Tassels.
CRESCENT ADDRESS CARDS for all Lodges and Societies. Samples free to trade.
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CATALOGUE COVERS, SHOW CARDS, LABELS AND SPECIALTIES IN FINE EMBOSSED WORK.
Write for samples and prices.
SILK CORDS AND TASSELS.
STAMPED OR EMBOSSED STATIONERY.

CYLINDER PRESSES.

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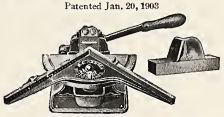
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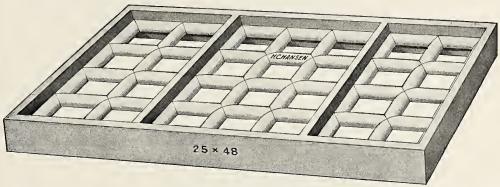
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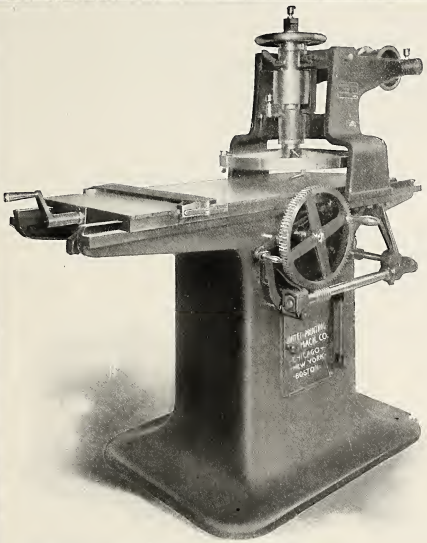
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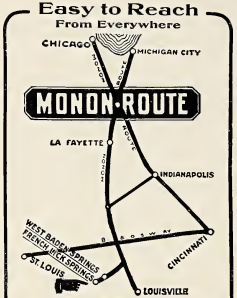
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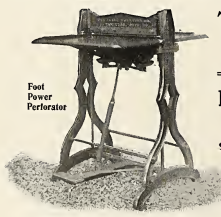
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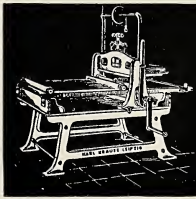
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THE INLAND PRINTER

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THE ADVENTURE OF NICHOLAS FORD.

BY THOMAS WOOD STEVENS.

IN order to understand the curious situation which later developed in the Windsor Moor house, and to appreciate fully his peculiar relations with the Japanese papermaker's daughter, and the agent of the Brazilian Republic, we must follow the preliminary steps which led Nicholas Ford into that entanglement. It really began in August, when Nicholas, owing to a mere difference of opinion, found himself in search of another position. An expert collotyper, Nicholas had no mind to change his trade. But the trade held another view.

Funds ran low. He visited the few collotyping establishments that remained to him with some regularity, till he no longer felt himself an applicant, but a mere social hanger-on. In October, after a tentative decision to seek other fields, he chanced an advertisement in the *Herald* — a farewell wave at the vanishing skirts of Fortune.

Fortune was evidently looking back over her shoulder, and mistook it for an invitation. His advertisement was answered by a Mr. Dean Bruner, who appointed a rendezvous at the Carolina hotel, and requested Nicholas to bring his samples. Nicholas came, found Mr. Bruner a most affable gentleman, of strictly moral and temperate character, with a decided taste for paprika in his soup. Beyond this, Nicholas would have found it difficult to describe his prospective employer. Mr. Bruner may have turned forty-three; wore an iron-gray mustache of unusual length; walked with a trace of the military in his gait, which was in a sense contradicted by the slight stoop of his head and a sort of concentrated, close-range gaze. Mr. Bruner ordered an irreproachable dinner. He laughed heartily at Ford's account of his parting from his late employer, asked many questions, gave out many opinions, and, finally, with the coming of the *demi tasse*, delivered in an oracular but genial tone the following speech:

"My young friend, I perceive we shall get on. You are a man after my own heart — a good craftsman, an independent spirit; otherwise you would have returned to your former employer. You flaunt the colors of the true republic. Yet you are discreet. Necessity has found you — touched you, nudged you in the ribs with damnable familiarity; yet you have been silent. I congratulate myself, sir, on having met you."

Nicholas, not fully comprehending the drift of Mr. Bruner's appreciation, kept still; whatever betide, he was still one divine dinner to the good.

"From this day," continued the older man, "you may consider yourself engaged. I have work for you that will tax your skill. It will also put your discretion to the test. Meanwhile, I perceive that it will be only proper for me to put an end to your immediate necessities. You will clear up any outstanding obligations, and prepare to remove to my house for an indefinite stay. Your wages will be satisfactory, never fear, my bucko. To-night you will take the Skelton interurban car, leaving Cross street at 9 o'clock. Get off at Dell Clyde. Walk north, skirting the old cemetery; then east one block; then south, returning to the station platform in time to take the next car. On this you will remain until you reach Windsor Moor. Again walk north, passing the third house on the left, and entering the fourth, which you will recognize by its white pillars and the fan-glass over the door. Knock here, and consider yourself at home."

Nicholas was too intent on the directions, and the money which the gentleman so trustfully advanced, to question them. Mr. Bruner, smil-

ing affably, prepared to take his leave. When Nicholas had assisted him with his overcoat, brushing aside the waiter who had been tipped into beaming complaisance, the employer leaned over and said in his ear, with a kind of chuckle, "Discretion, lad — that's the word. You are now the servant of the Brazilian Republic."

* * *

The door of the house at Windsor Moor was opened that night by Mr. Bruner himself, admitting Ford, with his slender possessions in a suitcase. As he came in, his employer looked at him sharply; Ford, in no very cheerful mood, stamped the red clay from his shoes in the hall, regardless of the rugs; Mr. Bruner chuckled again, repeating, "Discretion, lad — that's the juice for my money. Heavy road at Dell Clyde, eh?"

Whereat a black-eyed vision in a dull flame-colored kimono came through the half-opened library door, laughing. Nicholas felt a swimming back of his eyes, and something curious happened with his breath. The lady closed the white-painted door behind her, and Nicholas saw her full. Japanese she was beyond a doubt. In other garb, he might have taken her for a Spanish lady of youth and fortune, yet the dress she wore suited her as if she were a figure in a Toyokuni print, all softened tone and chastened lovely line.

"Prudence, my friend Mr. Ford — Miss Kotawa." Nicholas bowed, more conscious than ever of the red clay. Miss Kotawa laughed and bubbled, "Welcome, Mist' Ford. You come by Dell Clyde? Ess. That's Mr. Bruner's idea of a joke."

They went into the library, and Bruner introduced the lady's father, a round-faced Japanese, gray at the temples, who spoke English with some hesitation, and the same hint of an accent that marked the speech of his daughter. Old Kotawa took some interest in Nicholas because of his given name, connecting him with the cheery saint of Christmas, and inquiring if it were not near his "busy season — ess?" He explained Prudence's name, and how it had been given to her by her English mother; adding that, as now appeared, it did not fit her at all — no. The Japanese and his daughter retiring for the night, left Ford and Bruner together.



"Now," said Bruner, turning off the chandelier lights and drawing up a chair, "Now to business." He faced Nicholas across the library table, and drew a long leather wallet from his pocket.

"First, I am employing you as an agent of the Brazilian Republic. Your employment and my business are alike secret; a whisper abroad in the air, and the spies of the Imperial party will be upon us — possibly with the assistance of your Government, more likely without. Our work is vital to the Department of Currency, sir. I should do you an ill turn if I concealed from you its danger. But with discretion, eh? And the pay is generous, sir, to a fault."

This prelude did not allay Ford's perturbation. Mr. Bruner laid on the table three notes of foreign design, engraved with considerable lathe work, and proceeded with his explanation.

"These three notes each represent a thousand milreis of Brazilian money. They are not stable in value — like your North American money — no. In London they are bought and sold as speculation — the Government goes up — down with the money; Brazilian paper, they call it. You understand? Now the smaller denominations are printed at the Government Bureau, at Rio Janeiro. The thousand-milreis notes were, but are so no longer. The original plates of this note were destroyed by the Imperialists. What does that do? It cripples the Republic in London. The Bureau engraved new plates, but they are not the same — then, too, there were the Imperialists — ah. So the Republic employs me, secretly, to work here in this country, and to engrave the notes, so that the speculators in London shall not scorn our Government. That, sir, is a note of the original issue. That, of the second issue. The third, my own issue, from the second plates. Tell me, sir, what difference do you observe?"

During this discourse Ford recalled the narratives he had read of the loose ways of the Southern republics; the stories backed Mr. Bruner's disclosure; romance sounded in it, and Nicholas swallowed it at a gulp.

"The first is richer in color," he said promptly. "In the others I see no difference. The first seems deeper etched. I don't understand the trade, you know, but there's surely a difference in tone, and in the character of the edge."

Bruner slid a small microscope across the table.

"You are right. A mere shade, sir, but I can't get it. The man who made those plates is dead — ah, but he was a workman. I can't make it."



"WELCOME, MIST' FORD."

"Perhaps a second impression, with the ink fairly dry —"

"I could not hit the register of the lathework, not once in a thousand times, sir. Not with a plate. But if you were to run a collotype in gray, carrying only the heavy spots — a mere tint, eh?"

"How about the register?" Ford insisted.

"If I hit one in twenty it would serve. Besides, the tint wouldn't be so uncompromising. We will try the experiment. Make me a list of what you will need, and I'll go in and buy it to-morrow."

Nicholas busied himself for a quarter of an hour, and presented a lengthy list of apparatus and chemicals. "You can get all this at McGregor & Anstien's — all but the inks, and you doubtless have inks of your own. I have a lens in my suitcase."

"My dear lad," purred Bruner, "you are singularly innocent of the ways of Imperial spies. Such an order, delivered *en bloc*, would cost me my life. Give me a list of dealers, that I may scatter the purchases, and get the stuff here without attracting the clumsy attention of the express companies. But that you may give me in the morning. I burn to see our experiment in progress. Your room, Mr. Ford — this way."

* * *

The next morning Mr. Bruner went again to the city, leaving Ford to make the acquaintance of the rest of the household. Prudence, it appeared, was in general charge, and did the cooking in a dainty, epicurean style. No servants were to be trusted in the house, so Ford made himself useful in the kitchen, not unwillingly. Old Kotawa had possession of a large room on the upper floor; his work involved a few trays, rollers, and some Japanese instruments whose use was wholly unknown to Nicholas; the net result he obtained was to convert a stock of heavy linen bond into the peculiar, crisp, Japanese-feeling paper on which the notes were to be printed.

That evening, and for three days thereafter, the supplies ordered by Bruner came pouring in, shipped in parcels with groceries, stationery and what not, to Prue's delight and Ford's impatience; though convinced of their existence, he had yet to see an Imperial spy.



"THE MAN WHO MADE THOSE PLATES IS DEAD."

After the return of the guiding spirit, the house settled down to work, each man in his special line; Kotawa, quiet, mysterious, smiling, in the upper room; Bruner, keen, patient, but yielding now and then to an attack of "nerves," in the large parlor adjoining the library; and Ford, when he had managed to get his shop in order, in the unused room adjoining the kitchen. At first the difficulties of the collotype plan seemed insuperable. More than a gross of negatives were made and wasted. Bruner met the problem of register, as soon as they were able, by the use of numerous oil stoves and thermometers, to keep the temperature equal. The underlying gray tone added something to the result, but not enough; the same ink, used on the original plates, would have done as well.

After two weeks of experiment, a new set of negatives was made from the original note — Bruner's most valued possession — and the experiments were carried on, one side at a time, instead of the work-and-turn form they had been using. Ford strengthened the gray of his tone form until it was near to black, but very dry. A few impressions failed by smutting the field, but in the end a run was produced which served Bruner's purpose. Of the first day's engraving over this impression, the run perfected eighty-nine notes which went into the drying racks without a flaw; and for three weeks thereafter the day's work never fell below this number.

At the end of this time Bruner began on the reverse run, and in an equal time successfully backed nearly half the total number; the drying racks then held notes for more than a million milreis: at the prices then current, a little over $200,000. And every note had passed the microscope; each was redeemable in Brazilian silver; each had its value, real but uncertain, on the London Exchange.

It was still two weeks before Christmas, when a large box of chocolate in pound cakes, commercially wrapped, came in. Prudence deftly steamed open the wrappers, and, with Ford's assistance, under Bruner's watchful eye, inserted a few of the notes, protected by paraffin paper, in the package with each cake. The original wrappers were then sealed, and the box consigned to a London address, to the confidential agent of the Republic.

The notes were no sooner out of the house



"THEY'RE ON TO US."

than a terrible fit of anxiety fell upon Mr. Bruner. He spent his days in watching the doors and windows, and talked of nothing but spies, dangers and the "cursed Imperial brood." He showed Ford, in a simultaneous burst of confidence and terror, the private way he had arranged for their escape — a devious track through the coal shed, a covered passage to the disused barn, and two parallel high board fences that led to a point on the prairie some distance from the house, protected from view by a clump of willows; altogether a most unromantic passage, but one that promised secrecy.

At all these precautions Prudence laughed delightedly, so that Bruner now and then lost patience a little, and fell into a gloomy silence. Prue was wont, on occasion, to chat with the milkman. A new milkman appeared on the route, and Bruner forbade her to speak to him.



NOTES FOR MORE THAN A MILLION MILREIS.

"Ess, Mist' Bruner," said Prue dolefully, "he may be a spy — doubtless he is a spy — a very bad spy."

"Very true, my dear," said Bruner. "All spies are bad."

"But he don' look — bad."

"If we could tell by a man's looks —."

"Vaery true. I can't tell by his look — no. That's why I talk to him. Besides that, I lig him; he's a vaery nice, honorable milkman." Prue's accent on such occasions became pronounced, and her speech achieved a plain frankness that gave Bruner no little annoyance.

A similar encounter occurred a few days later, when Bruner found tracks around the house, and evidence of tampering with the basement window.

"They are upon us," he groaned.

"We live in the suburb," said Prue. "The burglars come — the common, ugly, awkward hoboes. They see our windows are lock' and they go away; it is winter. They are cold. Yet they go away. Then you get chills, Mist' Bruner."

This attempt never came to the ears of the village police. On the other hand, a positive order was laid down by Bruner, to the effect that no one should leave the house for at least three days.

"We can never do that," said Prudence.

"Why not?" asked the engraver sharply; "haven't we food enough?"

"Oh, yes," she cooed, "plenty — on'y we have no paprika lef'."

* * *

That evening Prudence stepped into Ford's shop and closed the door behind her. Ford looked up and smiled. She smiled also.

"I think, Mist' Ford, you better go way," she said gravely. "I'm 'fraid you don' understan' about this place."

"Nonsense, Prue. Don't you like to have me here?"

"Course I like you — here. But —" she leaned forward, and spoke eagerly, her accent almost disappearing, "Bruner may be right. You don't know what you've been doing here. These notes you've been making —."

"You mean the Republic may not pay — what do I care? I'd rather work here, with you, than —"

"Yes, I know." She came up and put her fingers on his shoulders, looking him straight in the eye. "The Republic don't know anything about these notes."

"Good God, Prue!"

"Nich'las, my frien', all these notes are what you call counterfeit notes."

He searched her eyes for the twinkle of a jest; they were deep as starless wells. "I never thought of that," he said at last.

"My father — he never thought of that, either, but you see — Bruner can't keep it from me. And — I can't keep it from you."

Nicholas leaned forward and kissed her, swiftly; her eyes closed, but she made no sound. Then he stood off from her again, speaking as one just awakened from sleep.

"You are right — I must get away. But I will never leave without you. You are going with me, Prudence; you are going to be my wife. I love you. So much is settled. We can't leave now. You see, Bruner needs us. Have you told your father?"

"That you love me? No. I just found out, you see."

"About the counterfeits?"

"No, and you mus'n't do that — never. You don't understand my father — he'd want — what you call — suicide."

"Suicide!"

"That's his way; he's always want suicide when things go wrong. Never tell him."

"I don't just follow, Prue. You mean —"

The door opened silently, and Mr. Bruner came in. His hair was disordered, his clothes powdered with coal dust, and his lips twitched back from his teeth, in spite of his constant effort to moisten them. He took two pistols from under his coat, and offered one of them to Nicholas. After an effort, he was able to speak.

"Three men," he said in a sobbing voice, "three men are in the barn; I've seen them; I've been in the passage. They're on to us."

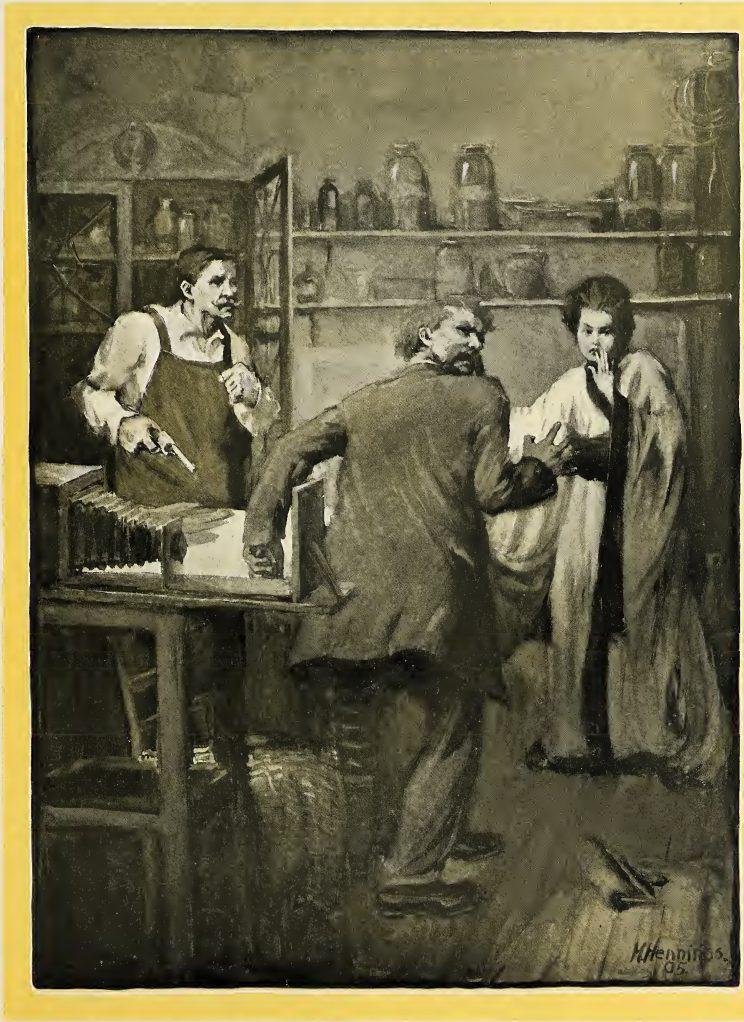
"Collect yourself," said Nicholas as quietly as he could. "They may be only tramps. Where's your courage, man?"

"Courage — that's all right for you — you're young — and you've never been where — I've been. Courage — with the stripes and the step — courage —"

As he spoke, the door bell rang with a sudden clamor. It was like a knell. The men stood frozen, and Bruner's left hand slipped round his right wrist, and fondled it, as if something had hurt it. Then he sprang to the switch and turned off the light.

"Come with me," he said, and hesitated. It was plain that he did not know whether to brave the bell ringer or the unknown dangers of the secret way.

Prudence took Ford by the hand, and led him to the door; she evidently had no doubts, but went toward the front hall. The engraver stopped in the middle of the kitchen, and waited. The bell rang again. They all stood still. There was a sound of a key in the lock of the front door. Prue and Ford advanced together, and came into the hall just as the door opened and a man entered.



THE DOOR-BELL RANG WITH A SUDDEN CLAMOR.

Prue's hand was at the switch, and she turned on the lights. The stranger was shaking the snow from his overcoat collar.

"Hello!" he exclaimed, startled by the light.

"You take strange liberties," said Nicholas.

"Beg your pardon," said the man. "House all dark. Heard Mr. Bruner was away, you see, and I came over to see that everything was all right. I'm the agent of the house. Lot of suspicious characters around lately, and I was afraid the hoboes might have broke in. Sorry to disturb you, but I rang, and nobody came, so I came in. That's all. Beg Mr. Bruner's pardon for me. Good night."

"Good night," said Nicholas, as he closed the door behind the man.

They returned to the kitchen, turned on the lights and looked about them. Mr. Bruner was gone.

* * *

All the next day, which was the twenty-fourth of December and was marked by a blizzard, no news came from the master. But just as night set in a man came up from the village with a letter, which Mr. Bruner had charged him to deliver in spite of the weather. It was evidently written from the Carolina hotel, and read as follows:

Nicholas Ford, Esq., Windsor Moor:

My Dear Young Friend,— Sadly I bid you farewell — you and Prudence and Mr. Kotawa, for you are all folk after my own heart. But pressing business abroad will doubtless hold my attention for some time to come. Then, too, close application to work has told on my nerves. My constitution is not what it has been. A few parting instructions, and then I'm done. I would not advise you to burn any more coal for a time. I'm not reflecting on Prue's housekeeping, but you will know what sort of thing to burn. The rent is paid until April thirtieth. If you need immediate cash, you may look in the copy of Spurgeon's Sermons, in my bookcase. I may have left a few large bills, of the Government make. These you will need when you move your outfit back to town and set up shop. Or when you set up housekeeping for yourselves. I am informed that Brazilian paper is up, so I am hoping some old investments of mine will take care of my declining years. I wish you a very merry Christmas. Discretion, my friend — but I must ramble on no further. Believe me, Very faithfully yours,

Dean Bruner.

THERE ARE OTHERS.

We find in our shop that your publication is a necessity. —*The Upland News, Upland, California.*

Written for The Inland Printer.

MODERN BOOKBINDING.

BY GERTRUDE STILES.

NO. IX.— CONSTRUCTION OF BOOK DESIGNS.

BEFORE speaking of the method of procedure of the book designs here reproduced, a general word as to the tools employed seems almost necessary. Failure to understand a design, or to know how to go about making one, is due more to a lack of knowledge concerning the means employed — that is, the tools, their limitations and their possibilities — than to a lack of originality or feeling for design. The means employed for the decoration of a hand-tooled book are so different from other modes of decoration that even a student of design might for a moment hesitate.

"Tooled leather" is a term sometimes given to leather for portfolios, etc., and is often a combination of tooling, burning, carving and embossing. The bookbinder, however, used the term only for his particular method of tooling — conceived and carried out in quite a different manner.

The bookbinder's finishing tools are small brass dies made into the forms of leaves, flowers, dots, rings, scroll devices and curved lines of various sizes and curvatures, called "gouges." Besides these he has the wheel for straight lines, and "roulettes," both wide and narrow of more or less elaborate pattern, for borders. The smaller tools, set each into a handle, allowing a firm grasp of the hand, are heated and pressed into the leather, leaving the exact impression of the leaf or flower.

Many of these tools may be "stock" tools, always to be found in catalogues of bookbinders' supplies, and are more apt than not to be adaptations or even direct copies of patterns found upon the old books of the best period of the bookbinders' art. The scrolls and corners of Le Gascon, traced in his delicate dotted line, are great favorites, as are also the *fleur-de-lis*, in its varied forms, and the maltese cross; the oak leaf and acorn also are always to be found; and the worker at his bench combines these as his taste dictates.

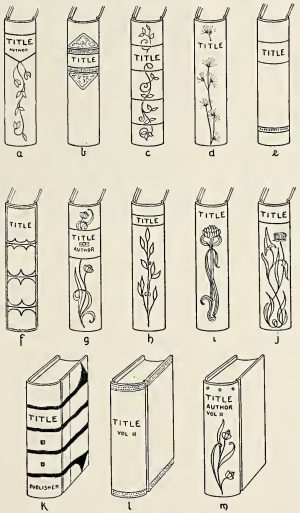
The worker, however, who goes in for extra binding, for some individuality of style, will not be content with these time-worn — though honored in the wearing — patterns, but will make for himself some good, simple and usable tools. Flowers and leaves offer the most immediate and the best field for ideas in the designing of a tool, and the most successful tool designs are highly conventionalized.

In the book design, the same little device, be it leaf or flower, repeats itself again and again,

and particularly in the all-over designs and of borders not made with a roulette — the entire idea may be contained in but a small section, which repeated gives the whole. Thus is there great danger of monotony and of an excessively stiff arrangement; and, contrary as it may seem, the arrangement is less stiff and less monotonous if made with tools of highly conventionalized pattern — of a pattern made upon lines conforming with the rigidity of the metal tool.

The very character of the tool, a pattern incapable of change, incapable of variations of line, stiff and unyielding, insists upon a departure from nature's flowing and ever-varying line. It were foolish to ignore this limitation and to insist upon a rose leaf or rose being faithfully realistic.

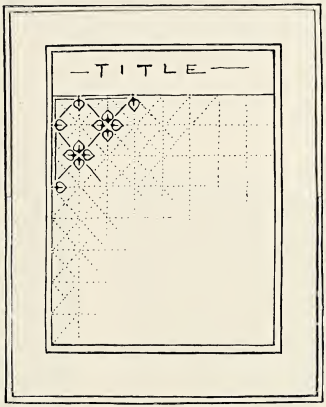
In this very limitation, however, lies its greatest possibility. The brilliancy gained by a massing of these strongly conventionalized tools, whether they be roses or some nondescript shapes,



HAND-TOOLED BACKS.

the nice adjustment of open and solid forms to give the variety impossible to obtain in a single tool — is far beyond any effect gotten through an attempt at naturalistic rendering.

In making an elaborate design, it is necessary to put the entire design on paper, making it the exact size with all details accurately worked out. This paper is then pasted on the book at corners only and the book tooled through the paper. For this working design, a strong bond paper is good, something thin and tough. It is well to fold it many times, up and down and across; the creases thus made divide the space into lesser ones, and while these markings may not be used, they do



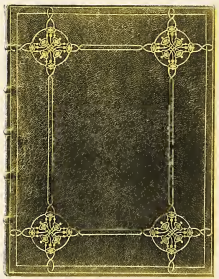
REPEATED PATTERN.

not interfere with the making of the design, and are often a help.

Suppose that an "all-over" design is contemplated. I make a line, possibly two, all around the edge as an outer finish; then decide that I shall put the "all-over" inside a panel, not allowing it to come to the extreme edge. So I mark off the panel, and inside that my subdivisions of square or diamond shaped spaces for the placing of the tools which shall form the design. Use a hard lead-pencil for this, as only a delicate line is required; simply score it with straight-edge and folder. Select then the tools, and smoking them in a lighted candle, make the impressions where you wish them to remain. The black of the candle smoke makes a clearer impression than a stamping pad.

In the making of a design, seldom can we say to ourselves: "This is a book requiring such and such a treatment, tools of a certain size and character, therefore shall I use this tool, make this space so, that border of such a width," etc., reasoning it out with methodical forethought. Often the designs which stand the best artistic tests have been made and reasoned about afterward.

In the "Old Time Gardens," by Alice Morse Earl (Macmillan & Co.), the color of the leather, a pleasing cool gray-green, was suggested by the green line bordering each printed page of the book. The book, when bound, was a fair-sized volume, requiring a rather showy tool, and perhaps because the rose is symbolic, in a measure, of all flowers, it presented itself at once as the successful candidate. The general plan of the design was helped on by the fact that I wished some good spaces of untouched leather. So the panel in the center was decided upon; and for the want of something better, we might say, I placed in it the two diamond-shaped divisions. The roses dropping in as they did brought into relief, not the diamond spaces, but the hexagonal prism — therefore the four corners were left untouched.



Red morocco, with gold tooling.



Myrtle green crushed levant; berries in red inlay; gold-tooled.



Sage-green levant, gold-tooled.

A word as to the placing of the roses — the slight irregularity of putting three instead of four in each space was premeditated. Four would have produced a symmetrical design for each space, and each space would have been separate, distinct and complete; by placing three, no one portion of the design is completed without the whole, thus held together and interdependent.

The same general form is seen in the "Chicago in Picture and Poetry," with here stress laid upon the diamond spaces and the designs in them drawn and held together by the line of growth running up from the base, the whole connected and held to the border by the groups of dots and circles (inlaid with red upon olive green) at the intersections. In this, the maximum of gold effect is produced by the tools in the center of each diamond.

The placing of strong tools — tools presenting much flat surface of gold — in repeated groupings will concentrate the gold and catch the eye, forming a basis of operations for the continuance of the design. And this massing seems to me more effective, if spaces of untouched leather are given their proper value, than a design which dispenses itself more evenly and wholly over the surface for decoration.

This massing is most evident in the souvenir book to Clarence Mackay — the heavier tools placed in groups of four at regular intervals in the border; these connected by the vine-like growth of stem from which spring the leaves and stems for both the large tools and clusters of berries. These berries being of white, on the venetian red of the niger morocco, form strong effects again with the large tool for the corners, where great strength is required. The center panel is blind-tooled.

The designer, limited in his tools, works under both an advantage and a disadvantage. Especially may this be true as to titles. The title may be a matter of some discontent to the designer if the book is thin and the alphabets in the tool case not many or varied in style.

When the type is used in a type-case, the question settles itself into a selection of the proper size. If, however, each letter is used in a separate handle, and as a separate tool, and probably a limited number of sizes from which to select, the question becomes one of artistic arrangement of the letters forming the title. Thus, it is often necessary to place the title on the front of the book, and to do so with any success requires its hearty coöperation with the design.

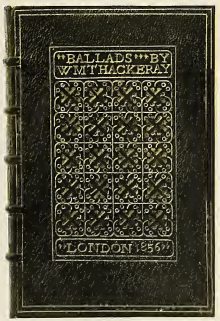
Douglas Cockerell has used a mode of decoration most effective and reasonable — a combination of lines interlaced and tied, starting from the cords at the back and thus admitting of decoration in the spaces thus formed, and often a most advantageous placing of the title.

Any ornamentation based upon the construc-

tion of the article to be ornamented is sure to be good, and some of Cockerell's designs, also those done by another London firm — Sangorski & Sutcliffe — laced and strapped upon the cover of the book, the borders or panels thus spaced off most beautifully and intricately tooled, with here and there a touch of color, are exquisite in the extreme. Intricate — yes, but only intricate in some little detail; the designs above all else are simple, simple because every intent and motive is so readily discerned.

In the "Jenny," my border space was determined when the decision was made for a Cockerell mode of decoration; so, also, was the title and decorating space. And because at the time only this size of letter, which I freely admit is too small, was available — the title must be upheld and supported by some decoration — which was done by tools not too strong to make the small letters too evident.

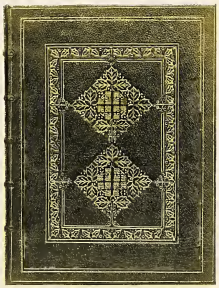
The "Rasselas" is another example of the lacing-in idea, and in the "Ballads" of Thackeray, the panel is filled with a very simple all-over design, the strong tools massed in groups of four inside each square; the rings are of green inlay, the book covered in brown.



Brown, uncrushed morocco, with inlays in green.



Niger morocco, bright terra cotta color; center panel blind-tooled, border gold-tooled, with white dots.



Olive-green morocco, with berries in margin inlaid in red; gold-tooled.

NEW TO HIM.

Subscriber — Why don't you publish society intelligence in your paper?

Editor — Society intelligence! Why, I never heard of such a thing.

HAVING heard that THE INLAND PRINTER is as good as a course in advertising, I will enclose subscription price.— *Reginald H. Buckler, Annapolis Royal, Nova Scotia.*

IN A BOOK OF OLD PLAYS.

At Cato's Head, in Russell street,
These leaves she sat a-stitching;
I fancy she was trim and neat,
Blue-eyed and quite bewitching.

Before her on the street below
All powder, ruffs and laces,
There strutted idle London beaux
To ogle pretty faces.

While, filling many a sedan chair
With monstrous hoop and feather,
In paint and powder, London's fair
Went trooping past together.

Swift, Addison and Pope, mayhap
They sauntered slowly past her,
Or printer's boy, with gown and cap
For Steele, went trotting faster.

For beau nor wit had she a look,
Nor lord nor lady minding;
She bent her head above this book,
Attentive to her binding.

And one stray thread of golden hair,
Caught on her nimble fingers,
Was stitched within this volume, where
Until to-day it lingers.

Past and forgotten, beaux and fair,
Wigs, powder, all outdated;
A queer antique, the sedan chair,
Pope, stiff and antiquated.

Yet as I turn these odd, old plays,
This single stray lock finding,
I'm back to those forgotten days
And watch her at her binding.

— *Walter Learned, in the Bookman.*

DELIGHTFUL ANTICIPATION.

I take your magazine regularly and find it up to date in every respect. Your examples of job composition are neat and artistic, and I look forward to them every month. —*Alfred A. Mecket, Charlestown, Massachusetts.*

Written for The Inland Printer.

HINTS FOR THE PRINTER-PHOTOGRAPHER.

BY AN AMATEUR.

THE work of Mr. James Bann as an artist and wood-engraver is too well known for anything that I may say to have any power to add to his high reputation. As an amateur photographer, however, the examples of portraits made by him and shown herewith will be of interest, together with a description from his own lips of how he proceeds to get results with very modest accessories. "These portraits," said Mr. Bann, "were taken in the attic of a dwelling-house, the customary scuttle-hole in the roof serving as a skylight. The sitter's head was two or three feet below the opening, which is 2 by 3 feet in size, and is occasionally cut down one-half. On bright days, tissue-paper screens of one to four thicknesses are used to soften the light. In the gable end of the attic, fifteen feet from the sitter, is a window, 3 by 6 feet in size, light from which serves to soften the shadows. An outside view of the attic arrangement is like the illustration in line herewith. A window curtain hung on two uprights was the background. A 5 by 7 rapid rectilinear lens and fast plates were used, and with large stop eight to fifteen seconds of time was given. Altogether, it is a homely outfit that would doubtless excite the commiseration of a professional."



The printer-photographer usually finds, in common with other amateurs, that the making of portraits is fraught with more discouragement than any other department of his pleasant avocation.

* * *

It is timely and appropriate here to touch on another phase of the printer-photographer's work, of a more commercial character, namely, the photographing of bright objects, machinery, etc. Among my papers I find a very good article by W. J. Hickmott, in Scovill & Adams' "Photographic Annual" of 1898, entitled "Photographing Polished Surfaces," which I take the liberty of quoting.

"In the preparation of a piece of machinery for photographing, it is essential that all the bright surfaces that reflect too much light shall be covered with something that will reduce, temporarily, the polished surface. In most cases certain parts of the machine are painted either a black or a drab, and the contrast between the painted and the polished parts is so great that a satisfactory negative is impossible. A little lime and powdered charcoal mixed together and wet up with water will make a most excellent composition for reducing the high lights. Make about the consistency of cream and apply to all the polished parts with a brush or piece of cloth. It soon dries, and after the negative is secured it is easily removed with an oily cloth or piece of cotton waste. Enough powdered charcoal should be put in to make the mixture a medium dark gray. If the machine is surrounded by other machines, and can not be moved, a sheet may be placed back of it for a background, and if the sheet be kept in motion during the exposure, the negative will show clear white, and without wrinkles or lines in the sheet.

"In photographing highly polished furniture, the piece should be moved near a window, and the camera so placed that the light from the window is reflected directly into the lens. If the furniture is of dark wood, the grain and carving, if any, will be thrown into sharp relief by this method of procedure. If it is not convenient to move the furniture, or a photograph is desired of the piece in a certain position, then a sheet may be hung near it and the camera so placed that the light is reflected from the sheet on to the piece of furniture, and from that direct into the lens. If the light is very dim, then a mirror may be used to throw the light from the window on to the pol-



AMATEUR HOME PORTRAITURE.
By James Bann.

ished surface, and if the reflected light is kept moving over the piece of furniture, an even exposure can be obtained. A flash-light, of the storage pattern, is exceedingly useful in this kind of work. The reflector sheet is put at such an angle that when the flash lamp is operated the light is reflected on to the piece of furniture, and from the furniture into the lens. A piece of dark furniture that at some angles will not show a particle of grain in the wood, will, under this treatment, show every fiber in the wood, and the negative, if carefully developed for detail, will be a pleasant surprise. The thing to remember is that the light must be thrown on to the piece of furniture and the camera so placed that it is reflected from the piece of furniture directly into the lens. By moving the piece from side to side, and placing it at different angles, the proper point will soon be discovered, and after that the exposure follows in regular course. The light entering from the window caroms upon the screen, the piece of furniture, and into the lens."

* * *

Regarding the development of plates and films, the amateur gives as much of his time to mixing, weighing and experimenting with chemicals as he devotes to the actual work of photography. There may be days and weeks pass before he has an opportunity to resume his fad, and when he looks up his stock he is usually afraid to risk the use of the solutions he spent so much time preparing. So he throws them out and begins again to mix. The film-development problem is fully taken care of by the tank-development system placed on the market by the Eastman Kodak Company, and the pyro powders put up by them for this purpose keep indefinitely and give excellent results. Here we have a ready-prepared developer for platework also, and its application to tank development for plates can not be excelled for convenience and satisfaction.

The Eastman developing powders for the developing machine or for tank development of films, have instructions printed on them to dilute with twenty-four ounces of water for the machine and to develop four to six minutes. For the tank development the advice is to use forty-eight ounces of water and to develop for twenty minutes. Here we have in compact form therefore a developer of known strength. I use a 5 by 7 plate, Seed's. Taking a rubber fixing-box for this size plate, I clean it carefully with dilute nitric acid and rinse it well. Dissolving the developing powder in slightly warm water in a graduate, I place the developer in the fixing-box — now converted into a developing-box — with water sufficient to make ninety-six ounces of developer, and which just fills the box.

The developing-box will hold twelve plates, and these can be developed all at the same time with one powder. The average time of development is forty minutes. When the plates are



AMATEUR HOME PORTRAITURE.
By James Bann.

slipped into the developer, they should be lifted up and down a few times to remove air bells, and after six or seven minutes they should be turned, and reversed again in fifteen or twenty minutes. As different makes of plates gather density in different ways, it is advisable to examine the progress of the plates after twenty minutes until one is able to estimate accurately the characteristics of the various makes of plates that may be used. To get the best results it is well to keep a full record of the exposures, the plates used, the light, subject, etc. Cleanliness, method and accuracy are the foundations on which to build for the

best results. By the method of development described the film pack is given additional attractiveness, from the fact that its light and compact advantages usually stimulate the amateur to make more exposures than he ordinarily would with plates. When the time to develop these numerous exposures comes, however, the operation is a



AMATEUR HOME PORTRAITURE.
By James Bann.

tedious one and may extend to several evenings. With the method of tank development described a dozen cut films may be made into negatives in a comparatively short time. Not only are the plates and films conveniently developed, but a beautiful gradation from the high lights to the deep shadows is preserved. Cloud effects and high lights are not obscured by the heavy deposits of silver, but instead an excellent balance is obtained so that the printing qualities of the negatives are of the first order, and no stopping-out with tissue-paper, special shading, or other dodging, is necessary.

In closing, I may say that I have no special darkroom; I have no red light. All my work is done in an ordinary kitchen, with the blinds drawn at night. I fill my plateholders by the sense of touch, and place my plates in the developer by the same sense. A dark-red lamp would be more convenient, but I have tried to fit myself to meet emergencies.

Another advantage of the tank-development scheme is that the danger from fogging negatives during development is limited to the smallest factor, for with the exception of the moving of the plates or films as stated above, after the qualities of the plate or films used is understood, there is nothing to do but keep them covered until development is complete.

A developed negative, not fixed, is about as sensitive to light as a sheet of Solio paper. In handling the Eastman films, in removing them from the developing machine and from the opaque roll in weak daylight, I have never had the negatives fogged, and I have transferred plates, rinsing them and placing them in the fixing solution in a room lighted with electric light, simply shading the light with a newspaper to avoid the direct rays, for the sake of safety, and have had no fog. But it is well to err on the side



AMATEUR HOME PORTRAITURE.
By James Bann.

of sureness, and a red bulb in the electric fixture will give you the light you need and the pleasurable feeling of security. I will be glad to hear from any of my fellow amateurs of the result of any experiments they may make along these lines, for I think that the photographer's art and our trade are coming closer together and we should make the most of our opportunities.

Written for THE INLAND PRINTER.

LETTERING FOR PRINTERS.*

BY THOMAS WOOD STEVENS.

NO. VI.— THE PRACTICAL PROBLEM.

WHEN you have chosen the proper style for a given piece of work, you have taken the most important step toward the perfect end. What remains to be done is matter for skill, and skill alone; the choice of the style, the original plan, involves taste and invention as well as skill. Since taste and invention can not be had from a book, we shall make no futile efforts to explain their application. But, eliminating as far as possible the element of personality, a plan of attack may be given.

Let us suppose a problem. A title-page for a privately printed edition is ordered; the copy is as follows:

ANDREA DEL SARTO, called the Faultless Painter.

A Poem by Robert Browning.

The copy may be used in full, or only the essential words; information about printer and publisher to be reserved for the colophon. You may have already in mind exactly the proper style to be followed; but in looking at the problem we are



Fig. 24.

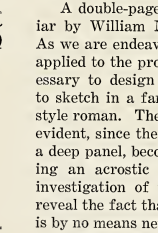


Fig. 25.

to subdue personality and lay aside invention, for the present at least.

The title and matter of the book may suggest an old Italian gothic, such as that shown in Fig. 21 (November number). If the title-page is to be lettered, effects of type are evidently not wanted, and this letter has not been successfully reduced to type. In fact, its best use, from the beginning, has been mural and decorative. In spacing, it is not extremely flexible; so we assume a simple arrangement of the copy, fill the short lines with florets in keeping with the letter, and pencil the copy in a close block. The result has a certain "fifteenth-century feeling," but is decidedly black; some effort may be made to relieve this quality by the use of a rule, leaving considerable white space around the letters, and reducing their size in proportion. Still they are black. We might improve the proportions of the page, but this characteristic would remain. It may be taken to indicate that these letters are best adapted to use in places where strong color contrasts are not to appear, or where great blackness is desired; on a colored cover, printed in medium tones, they

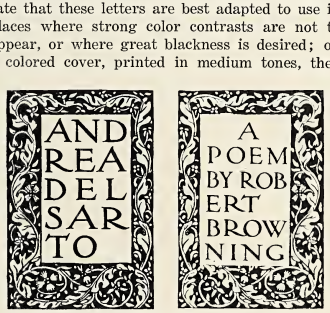


Fig. 26.

might serve better; but to the modern eye they remain somewhat difficult. For reference, let the note be inked in, roughly, as Fig. 24.

A double-page design of the style made familiar by William Morris may next be considered. As we are endeavoring merely to test the style as applied to the problem in hand, it will not be necessary to design an original border, but merely to sketch in a familiar one, using with it an old-style roman. The weakness of this plan is at once evident, since the words of the title, divided to fill a deep panel, become practically illegible, suggesting an acrostic rather than a name. A little investigation of recent work in this school will reveal the fact that the difficulty here encountered is by no means new. (Fig. 26.)

Leaving the more formal manner for a moment, we may attempt a simple arrangement using a free roman capital form derived from the lower-case, Fig. 25. This presents the title in a simple, unassuming fashion, and leaves abundant space for decoration of almost any sort. But we can not fail to see that this, while not tending toward the "commercial," is at least casual; the right thing is not to be done so easily. However beautifully we may decorate the page, the inscription itself, the central motive, will lack the dignity that is its prime reason for being. If the matter is not to be introduced with gravity, why introduce it at all?

Laying aside, for the present at least, the possibilities of the solid block and the upper-case, an

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experiment with a modern display form may be made, using the ribbon inscription which is so popular with some of the English publishers. By this means we succeed in calling proper attention to the words "Andrea del Sarto" and "Robert Browning," setting the subsidiary words back against the field. In this line of work it will usually be found necessary to add something in the nature of floral or conventional pattern, in order



Fig. 27.

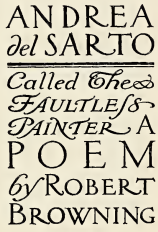


Fig. 28.

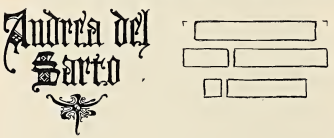
to hold the ribbons together; or this end may be accomplished in a still simpler fashion by ruling of an architectural character. The success or failure of our note depends largely on the interest we may be able to obtain by skilful proportion of the ribbons. (Fig. 27, in this respect, fails through the similarity of copy and relative size of the letters chosen.) Some attraction could easily be added in a little clever handling of the ribbons, giving them an effect of relief; but this, being factitious and apart from any real accomplishment with the inscription, would only carry us still further from our object, which is to arrive by continued experiment at a just and workmanlike solution of the problem.

Looking back at the complete copy, we can scarcely fail to see in the phrase "Called the Faultless Painter," a suggestion leading to the Georgian or colonial style. A few minutes' work in this direction will produce a sketch similar to Fig. 28, possessing a slight resemblance to old work and having about it a quaint sense of variety. This, while we feel sure it might be improved considerably in detail, serves to show that the manner and matter do not suit one another, even if we apply no other test than an elementary historical one.

For a note in black-letter, we shall find it profitable to divest the copy of all superficial matter. The average reader has no such aversion to black-letter as is usually credited to him, but he demands it in small doses, that he may feel its rich, decorative effect without encountering any difficulty in its solution. Using the copy in its shortest form, and selecting an old English gothic (following the excellent rendering by Mr. Frank Chouteau Brown, Fig. 23), we obtain a page similar to that suggested by Fig. 29. This is more promising, and a little experiment, shifting the relative positions of the title words, might reveal something still more useful.

But the prescience which we assumed along with the problem will not permit a hasty decision. There still remains to us the opportunity to use, in perfect harmony with the text, the letter that surpasses all these, the Renaissance roman. It will bring up some special difficulties, among them a demand for more careful execution than all the others. It will be plain, not far removed in character from the capitals of some of our best types; in fact, the chief advantage over type in the page we propose will be the superiority of free spacing and of absolute choice of proportions.

Beginning with a mere suggestion of the spaces filled by the words, represented by parallelograms, we arrive at a note like that shown in Fig. 30. This is, of course, one of a large number of possibilities in arrangement, as the optional copy leaves us a wide latitude in that direction. Following this sketch, however, one obtains a page



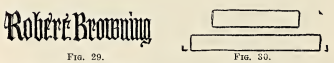


Fig. 29.

Fig. 30.

like Fig. 31; a page which could not be exactly duplicated with type, and which does not depend entirely upon skilled execution for its effect.

THE END AND THE MEANS.

The foregoing section (which may seem very elementary to the experienced reader), does not present the only way of arriving at the given conclusion, nor is any single step mentioned either necessary or inevitable. But for the craftsman whose work in this field is beginning, some specialized, concrete exemplification of principles must be made. From this we may deduce a more general expression.

In any piece of lettering the object to be achieved is the presentation of a given inscrip-



THE SMOKER

PLATES BY
THE INLAND-WALTON ENGRAVING CO.
120-130 SHERMAN STREET
CHICAGO

PRINTED BY
THE HENRY O SHEPARD COMPANY
120-130 SHERMAN STREET
CHICAGO

tion in the most suitable and beautiful manner; for special purposes some other standards may be taken, but from this general aim there need be no wavering. That the inscription may be suitable and beautiful, we should first determine its relative importance: if it be the vital part of the design in which it stands, everything else should be subordinated to it; if it be merely explanatory, nothing can excuse the arrogance which permits the lettering to draw attention from the main issue. When the value of the inscription is determined, its placement must be effected in exact accord with this, regardless of the temptation to "give the lettering a show."

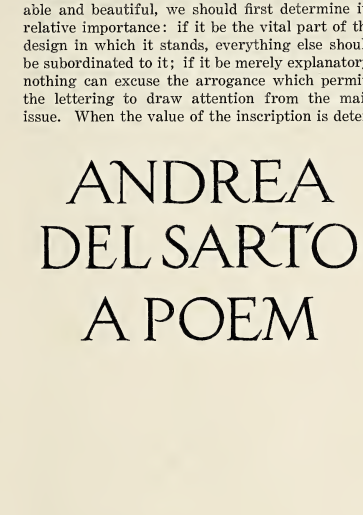


FIG. 31.

The interest of a block of lettering depends upon its position, its size and its color. The more broken the color of the spot, the stronger the attraction; a few words in capitals stand more for emphasis than a long inscription in lower-case, even though the lower-case may actually carry more black. Weight alone does not make for display; a point frequently demonstrated in advertising, where uniform blackness, shouting too loudly, fails to make itself understood at all.

For beauty, harmony between the lettering and ornament is of course essential. But since each problem presents this question anew, the general principles could scarcely be presented except in connection with a study of ornament. The discerning student will of course recognize that a decision on the basis of historical association can not fail to be helpful; he will also see that the romans represent the plain form, and that gothics, or even italics, bring into the inscription itself the sense of elaboration which its surroundings may impose.

In most practical work, some special conditions must be considered: the letter must "carry" well, be readable at a considerable distance; or, on the other hand, delicacy is more desirable than force. Some pieces must be legible before all else; in others, the reverse is true, and we take up the fascinating pursuit of monograms and ciphers — inscriptions which conceal their meaning from all save the initiated. It must all depend upon the purpose; the truly beautiful can not be inappropriate. But as the intention of this series is limited to the practical or structural side of letter-drawing, further investigations may be left to the student's curiosity.

NOTE.— The figures used in connection with the fifth paper of this series, in the November number of THE INLAND PRINTER, should be credited as follows: Fig. 20, Uncial Gothic, and Fig. 21, Venetian Gothic, from drawings by Mr. Fred Stearns; Fig. 22, a free black-letter, designed by Mr. Charles H. Barnard; Fig. 23, Old English Gothic, drawn by Mr. Frank Chouteau Brown, from "Letters and Lettering."

(Concluded.)

THE EIGHT HOURS AGITATION IN AMERICA.

The *American Printer*, in the course of some interesting comments on the agitation for an eight-hour day, says:

"In the modern print-shop the product is very largely dependent upon the output of the machines. Both presses and Linotypes are crowded to the limit of capacity. The theory of the unions is that if the hours are cut again, there will be work for about twelve per cent more men, but the fact is that there are not twelve per cent, or even one per cent, more of competent men to be had. All the good men are now working full time, and the union restrictions as to apprentices have prevented the training of the necessary number of efficient workmen. An office with one hundred compositors and pressmen is doing well nowadays if seventy-five of them are really competent. Reduce its hours, yet require the same output, and the proprietor is obliged to purchase twelve per cent more machinery, and to hire not twelve but probably eighteen incompetent men to run them, and do the work that twelve good men could do, if they were obtainable. This is about the situation that every manager of a large printing-office would have to face if it came to accepting the eight-hour day."

WE find it a hard matter to get along in our shop without your valued publication.— *The Burkhardt Printery, Webb City, Missouri.*



Drawn by F. DeF. Schook.

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THE LAST ITEM IN THE MORTGAGE SALE.

Plates by The Inland-Walton Engraving Company, 120-130 Sherman street, Chicago.



(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.
H. G. TICHENOR, Eastern Agent.

VOL. XXXVI. DECEMBER, 1905. No. 3.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions. — To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
M. P. MCCOY, Phoenix place, Mount Pleasant, London, W. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

MISS MARIE CORELLI'S name should be inscribed in the typographical hall of fame, for she admits being under a debt of gratitude to the intelligent compositor.

IT is said the British typefounders' trust has collapsed, owing to the defection of one firm, which announces it is "no longer hampered and restricted" in its dealings with customers. Though the information comes from anti-trust sources, there is no indication that there has been a startling decrement in prices as a result of the break.

JUDGING from the character of the literature issued by the interests in the printing trade waging war at present, the irresistible force has come up against the immovable post. Each side has the fixed conception that it has reached the irreducible minimum. When the period of exhaustion comes there will be a settlement. Why not have the settlement now?

IN these times, when few organizations of any character are so poor as to be without a journalistic mouthpiece of some kind, it rather surprises one to hear that the old and prosperous London Society of Compositors has recently decided to publish a journal devoted to the interests of its thousands of members. The paper will follow an American example in being called the *London Typographical Journal,* and will probably be in the van of its class.

SOME wiseacres who have been discussing the female-labor problem in relation to composing-rooms, have hit on the solution: "Keep them out of the business." That sounds conclusive enough, but how can it be done? Besides, the "problem" is what to do with those who are in the trade — not with those who are outside the pale. If female labor is profitable in a large sense, it will not only remain a factor, but be an increasingly great one as the years roll by.

OURS is the craft that is ever pushing to the front, the latest service being in the elevation of the press to the stage in a practical manner. Dramatist Sims has "worked into" one of his sketches a perfecting press, which goes at full speed in sight of the patrons, to whom papers are afterward distributed. True, the press wasn't built by Hoe or any of his competitors, but by the property man, and the web of paper isn't paper at all, but cloth. What's the odds, though, the innovation will force the exit of the tank and the

sawmill, and instead of "The Kerry Blacksmith," we may have "The Pasadena Printer," "The Deferential Pressfeeder" or "The Humble Proofreader," as titles for stirring dramas in which the supply men will sneak in an advertisement for their wares. Sir Henry Irving's efforts were not in vain if a printer grows where a blacksmith once flourished.

THE personal antagonisms aroused in the fervor of the conflict is one of the greatest obstacles to any arrangement looking to a peaceful settlement of the labor problem in the interests of the printing trade. The time seems ripe for those printers who are threatened with being ground between the upper and the nether millstones of the warring factions to form a by-association, if need be without plenary or other power than that belonging by right to American citizens, for a consideration of the problems confronting the trade and for their own self-protection.

IN an official letter to the members of the International Printing Pressmen's Union, President Higgins expresses regret that the compositors did not postpone their eight-hour movement until 1907, and intimates that President Glockling, of the bookbinders, is of the same mind. Mr. Higgins is of the opinion that by that time all the allied craftsmen would have been in line for the change, which would certainly make a formidable industrial army; so overwhelming in numbers as to have insured a peaceful settlement. However, he wishes the compositors success, and is therefore in line to be crowned as a prophet or mascot, whichever turn the fortunes of war may take.

THOSE on whose heads the unwelcome gray hairs are beginning to appear may be pardoned for expressing surprise when they contrast the elaborate machine now provided for elementary education with the comparatively simple formula of their youthful days. But we are all too frequently treated to illustrations which go to prove that a plethora of studies, gauged by a more or less complicated system of percentages, does not prevent scholars from missing the groundwork of a substantial and useful education. Mr. C. J. Drummond, long a prominent figure in the printing trade activities of London, stated at a recent prize distribution, that a considerable proportion of those who failed to secure prizes were not particularly deficient in their work as printers, but failed in spelling, writing and arithmetic, and these were youths who had enough "get up" about them to seek instruction outside the office! It is not a commendation for the boys, but it is no less a reflection on the educational system, for it is a serious economic waste to turn out scholars deficient in these elementals. For this reason society in self-defense should insist that the educational experts see that the time-honored "three Rs" are made part of the web and woof of the coming man, even if it has no care for the handicap which such ignorance places upon the inexperienced victim.

INDICATIONS are that the "open shop" principle is dearer to the heart of the employer than holding out against the eight-hour day. The trade-union movement, however, found adherents in the open shops of times past, and it grew and flourished under these conditions. Is there any reason to suppose that it will retrogress under this principle to-day? The pressmen's union has an open-shop contract with the Typothetæ, yet the membership has not decreased. The officers of the Typothetæ are on record as approving unionism in principle while condemning much that is done in its name. Union men concede that there are laws of the organization that are pernicious in principle, at the same time defending them as matters of expediency. A broader platform must be laid down by both employer and employee upon which they can meet to arrange a permanent peace.

THE EIGHT-HOUR STRUGGLE.

THE eight-hour struggle — for that is what all the open-shop disputes resolve themselves into — has been waged since the middle of August, when the Detroit strike or lockout occurred, and it is doubtful if the preliminary skirmishes have demonstrated what those who provoked them hoped they would. The bulletins issued by the United Typothetæ and the Union have not been models of clarity. No one could doubt their purpose, but a careful perusal forces all but the most purblind to question their reliability. This is not charging the promulgators of the bulletins with deception, but their sources of information are men in the thick of the fight — men whose judgments are biased by reason of their strong feelings, their faulty information as to the strength and plans of their opponents, which, together with their intense earnestness, makes them extremely anxious to "put up a good front" for their particular bailiwick. We have heard of honest graft, but under such conditions as these we may be sure to find "honest misrepresentation," if such a thing can be. And it can be, in the sense that men may be so engrossed in the success of their cause that they will disseminate in good faith the most absurd rumors that reach

their overstrained and expectant ears. The compilers of the bulletins are delightfully indefinite. They speak of so many offices and unions being affected, but as a rule are silent as to the number of men or situations involved on this or that side, and this may be because the officials at the respective headquarters have not reliable data. Their correspondents are given to grandiose statements and brilliant prophecies, which are fatal defects in a collector of statistics, for they are a long way from cold facts. So, too, with the number of men at work in an office. To say "we have a force of twenty" may mean a great deal or may mean nothing, according to the desirability of the men. If the officials have more detailed or more reliable information than they are publishing — which is doubtful — they should let us know what it is. At present the obvious purpose of the bulletins is to bolster up the courage of one faction and discourage the other, and from some points of view that is good tactics, but we have reached the stage when — if it is possible — the craft should be told the truth.

A look over the field and judging of results in a large way, impresses one that so far the Union has made a creditable showing. Forced into a fight by the employers on their terms and at their time, the Typographical Union has more than held its own. That it has not made a better demonstration is because of the almost unbelievable folly of setting a date and preparing for a struggle at that time. It was the most egregious blunder conceivable and of course the blunderer must pay the penalty, and the Union was penalized in that it could not open fire all along the line when attacked last August or on later dates. Had the day been left open, to be filled in at the discretion of the officers, then the Union could have named the date and to some extent the conditions of the battle — if struggle there was to be, for we may be very sure the employers would not have precipitated matters while they thought there was a possibility of their employees receding from their position.



"THE LATEST SCANDAL."

— From *The Auckland Weekly News.*

Previous to the present series of strikes or lockouts, it was a pat expression that this was a movement of the officers, which was not favored by the men. Even from Typothetæ reports it

must be conceded that the desire for an eight-hour day is so strongly implanted in the breasts of the men that they are prepared to make large sacrifices for the boon. On the face of it, it seemed absurd to think that men wanted to remain working for an employer nine hours if they could make a living in eight. No people worthy the name of progressive or ambitious ever threw away an hour or a minute of liberty. And to the working man confined in an office all day, the difference between nine hours and eight hours is one hour of freedom — one hour a day of that precious thing called time which is his own, to do with as he pleases. The worker may be persuaded that circumstances are not favorable to the adoption of such a work-day at a given time, and for that reason may desist from making the demand — but it is folly to say he is not in favor of a shorter work-day. But why argue the point? The men who have been called upon to decide the question have shown where they stand, and we can only take it that they are typical of their fellows.

Let us look at the situation as it is. There are comparatively few men on strike, yet it is expensive and difficult to fill their places. The employers who played the shrewd part of early bird in this game got the worms after much trouble, but how will those who follow fare? If the strike spreads on January 1, there will be many more situations vacant and fewer men to fill them, for the non-union field has been thoroughly gleaned, if one may judge by newspaper advertisements and the activity of Typothetæ officials.

Then there is the injunction, which is being invoked. To date there has been practically no lawlessness on the part of the strikers, and the policy is to enjoin unionists from doing some things common to industrial disturbances, and which have heretofore been regarded as harmless if not legal. To the workingman's mind the power of injunction has been so grossly abused by the courts that it has ceased to terrify, and therefore the moral effect desired by those who use it will be lost. And it may be ere the new year is upon us some Daniel will have come to judgment and in a ringing opinion put a quietus to the misuse now being made of this judicial function. This is not exactly a dream, for in the archives of more than one labor organization there are opinions from leading members of the bar denouncing the injunction procedure as infamous, but declining to accept retainers on account of their connection with corporations. But, allowing the writs of injunction to be most severe in character and unassailable in law, what do they amount to? In the case of teamsters or mine laborers, they may open the way to the engagement of many men of admittedly inferior capacity, but a ream of injunctions will not impart skill to the unskilled. And it is the employment of skill — not the development of it — that makes for success in the composing-room. Court injunctions may be capable of doing many things, but no one will be so rash as to claim that they can transform the inexperienced compositor into a crackerjack, and that is what employing printers need in their business.

Now, there is the alternative of starving the recalcitrant eight-hour men into submission. We will not tarry to expatiate on the inhumanity and gross barbarity of that procedure, for this is a cold, business-like, and yet fair review of the situation. If there is one thing for which printers — and especially newspaper printers — are noted, it is their generosity, and it is inconceivable to think of thirty odd thousand of them at work allowing ten thousand or so of their fellows to be reduced to the extremity of surrendering a cherished idea from mere hunger. To the writer's ears there came but one criticism of the proposed union assessment, and that was on account of the small impost proposed — 50 cents a week. The general impression seemed to be that at least ten per cent of all earnings would be asked for when the fight started in real earnest, and that is about the amount which subordinate unions will vote for when the financial question is made a local rather than a national affair. Supposing the starvation policy to succeed at this time, which is exceedingly doubtful, what brooks it to the average employer? In two years from now we are assured the pressmen and bookbinders will be in the open demanding eight hours — in which event the battle will have to be fought again. And, barring some unforeseen calamity, the Typographical Union will be to the fore with a like demand, and, if not so strong numerically as now, it will be more powerful in other respects, especially in craft and generalship. It should not be forgotten that the Typographical Union recovered in three or four years from the ill effects of the miserable fiasco of 1887, and its recuperative powers are much greater to-day than they were then. Eighteen years ago it was a weak and struggling society, financially dead. Now its bitterest enemy would not say that of the International Typographical Union. It is a lusty industrial giant and solvent financially. In 1887 it was unable to pay the officers' salaries or its printing bills; now no one questions its ability to raise a million of dollars, if it really wishes to do so.

And so it is with eight hours. If the members of the Union really desire a work-day of that length, so must it be sooner or later. If I were an employer I should consider the whole question in the light of a business proposition. Before

opening war on the Union, I should (1) ascertain how and where I could get the men to fill vacancies caused by the strike, and be sure the men were capable and en route to my office and not merely promised me by some competitor who had fought his fight and was anxious to unload the riff-raff to which he was under obligation, on some fellow in distress; (2) be reasonably certain that if I worsted the Union, it would stay beat, and not arise stronger than ever from the fray; (3) estimate whether the ultimate saving would reimburse me within two years, so I would not find myself in a position which would compel me to establish an eight-hour work-day at the demand of the pressmen and binders. If these problems could not be worked out in my favor, I should establish the desired reform in my composing-room, on the theory that it is folly to jeopardize one's business and spend three or five years' profit in order to save a portion of two years' profit. The question in a nutshell is: If ten thousand men go out, where are their equivalents coming from? While the strikers are being starved into submission, my competitors may be taking away my trade — which is as bad a plight as being out of a job is to the journeyman. To keep old customers and secure new ones is a part of the A, B, C of success in business, and a strike in the office has no tendency in that direction; the opposite is true, therefore a strike is one of the things to be avoided. Of course the establishment of the eight-hour work-day may entail much trouble and call for ingenuity in meeting new conditions. As Mr. Cherouny says, brains are bequeathed man for the purpose of overcoming obstacles, and employers justify the taking of profit on the ground that they are what they are because they possess that peculiar intellectual quality which enables them to master difficulties.



A CORNER IN PORK.
Photo by George B. Speer, Summit, New Jersey.

There is no principle involved in the opposition to eight hours *per se*. Speaking in a broad way, it is a question of convenience and adaptability, and occupies somewhat the same relation to the distribution of wealth as improved machinery does toward the production of it. To oppose the introduction of one or the establishment of the other is to oppose progress, and the ultimate is defeat. The fact that they are fighting for progress is in no small measure responsible for the force and strength shown by the workers and explains the moral and almost intangible, but none the less important and valuable, support which they are receiving from the outside world.

W. B. P.

GEORGE BERNARD SHAW AND PRINTERS' STYLE-BOOKS.

NOT a few have yearned for a standard style for capitalization, compound words, and the hundred and one things that are covered in a printing-office style-book. There is no doubt but that greater uniformity in this respect would obviate much waste of time and labor. Machine composition has eliminated some of the idiosyncrasies which previously made life miserable for the newcomer in many offices, but, alas, this has too often been at the expense of accuracy and, sometimes, a decent regard for the rudiments of good composition. A generally accepted style-book would in time elevate the standard of work in this respect and without loss of money on the part of employer or temper by employee, for there would be a standard to govern writer, printer and reader on a host of most questions, which the dictionaries do not essay to cover. Desirable as such a volume is, there would seem to be little hope of one being compiled, if we accept the view of that eminent dramatist, socialist, international scold and what not, George Bernard Shaw. Speaking of such a book and the need of it, this critic said: "What we wanted was a man with literary faculty enough to write a bearable book, with judgment and common sense enough to hold the balance between usage and logic, with that rather special technical sense which enables a man to see the importance of apparently little and dry tidinesses, with an enlightened appetite for socially useful work, and with means and leisure to devote himself to it. In short, a man in a million."

It certainly looks like a forlorn hope to expect to find so exceptional a person willing to devote his time to the research and drudgery incident to writing so needed a work. But Mr. Shaw was evidently indulging in his delight for drawing the long bow; or, at least, he has found a man in Great Britain in Mr. Howard Collins, who measures up to this high standard. Speaking of Mr. Collins's "Author and Printer," in the same article, Mr. Shaw says: "The author has certainly done this job extraordinarily well — so well, that there is really nothing to be said about it except to recommend his book unconditionally to all authors and printers, journalists and typists, proofreaders and compositors. Mr. Collins helps you not only in your rational difficulties (which experience soon provides for), but in those addleheadednesses which often paralyze an author without rhyme or reason."

"Author and Printer" has been well received across the water, and though retailing at about $1.25, it is becoming fashionable to present employees with copies, and those who have done so find it pays in lessening the time spent in corrections due to differences of opinion between the compositor and a superior who is bent on having his own way in matters debatable. Though many eminent authorities, including our own Mr. De Vinne, coöperated with Mr. Collins in the making of his book, it is not suitable for this country, owing to the differences between American and English orthography, divisions, etc., and its adoption by any office would undoubtedly make confusion worse confounded.

With all deference to Mr. Shaw, it does not require such a paragon as one man in a million to give us what would prove the nucleus of a comprehensive style-book, for, in fact, we have that now; what is needed here and at this juncture is recognition that diversity in practice on the matters involved in "style" leads to much waste of good money. No office, however small, but what would benefit by having a style-book. Its existence would help the indifferent worker wonderfully, and save the careful one much lost time in consulting with his fellows on the job in ascertaining what they were going to do or had done with certain questions on which a style-book would be an authority.

The codification of an elaborate style is unnecessary. If one does not feel disposed to go to the expense and trouble of such an undertaking he could take one of the excellent style-books on the market and cull from it so much as appeals to him, making such additions as will fit the requirements of the work in his office; then have it put in type and printed during the season when "there's nothing much doing." The cost will not be heavy, and, entered on in the right spirit, the compilation would in many cases prove an interesting mental diversion. As intimated, the recompense would be found in a diminution of corrections, a lessening of "jarring" concerning what should be done, and a greater uniformity of treatment in many of the little things that count in the production of good printing. No office is too small to find profit in such a step toward a wholesome system.

HE WAS A TEAMSTER.

The manager of the Doemup laundry had advertised for a man.

Early next morning, a mild-eyed young chap appeared, and referred to the advertisement.

"You think you can fill the bill, do you?" asked the proprietor.

"I dunno, boss. I've druv a laundry wagon, but I never druv one o' them other things."

"What other things?"

And the applicant handed him a clipping of the advertisement, which read:

"Wanted — A man to drive laundry wagon and solicit."
— *Baltimore American.*



CROSSING THE ST. LAWRENCE RIVER ON THE ICE.

Photo by William Notman & Son, Montreal, Canada.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XXVI.— THE SYNTAX OF ADVERBS.

ADVERBS modify verbs, adjectives, and other adverbs; that is, they are words that answer implied questions like how much, in what manner, to what degree, where, when, etc., is the acting done, the quality or attribute or modification had, that is noted by the word modified. And of course the modifying relation extends to any number of words that together stand in the place of a verb, an adjective, or an adverb. Any single word used correctly with this modifying function is in such use an adverb, and any phrase that stands where an adverb might be used is an adverbial phrase. Many words that are most used as adverbs are occasionally correctly used as adjectives or prepositions, and sometimes even as nouns. In some uses it is difficult to decide whether a word is an adverb or an adjective; but, fortunately, in such instances the distinction is seldom important, because classification has no effect on the understanding of the expression. We shall find all we need for our present purpose in the works of William Chauncey Fowler and Goold Brown.

Fowler says, of expressions like "the above statement" and "the then secretary," that "forms like these are not to be encouraged, though they are sometimes convenient." In another place he says unqualifiedly that this is improper. Dr. Hodgson tells us that Alexander Crombie, at the beginning of the nineteenth century, said of this use: "This error seems to gain ground; it should therefore be vigilantly opposed, and carefully avoided." Goold Brown says: "Whenever any of those words which are commonly used adverbially are made to relate directly to nouns or pronouns, they must be reckoned adjectives." He quotes from nearly twenty good writers, to show that the use is common, and then continues: "It is not my design to justify any uncouth substitution of adverbs for adjectives, nor do I affirm that all the foregoing examples are indisputably good English, though most of them are so."

These citations are here to show that the words are used and defended by good judges, and condemned in such use by other judges equally good. Authority is so strong on either side that it is utterly unjust for any person to assert the existence of real error. In these circumstances the only reasonable action for the proofreader is to let any writer have his way. Nevertheless, the writer's personal preference favors the avoidance of the use, even at the expense of periphrasis, and he thinks a majority of our good speakers and writers would agree in this decision.

Fowler and Brown both call attention to the use of "from thence" and "from whence," notwithstanding the pleonasm of those expressions. Fowler even gives as examples of correct syntax the two sentences, "He arrived at Liverpool, and from thence he went to London," and "He arrived at Liverpool, and thence he went to London." English literature contains so many instances of both uses that it would be very difficult to prove prevalence of either. One is as clear as the other, but the choice, where people take the trouble to choose, certainly must favor the shorter expression. Syntactically there is no choice, for both sentences are in perfect grammatical construction, "thence" being an adverb in one and a noun in the other.



THE MID-DAY REST.
— *The Auckland Weekly News.*

Fowler says two things that are at least questionable in this: "Certain adjectives are used as adverbs; as, 'Full well he knows the folly of his course.' A question may even arise whether a word is an adverb or an adjective. 'After life's fitful fever he sleeps well;' 'After life's fitful fever he is well.' Is 'well' the same part of speech in these two cases? Most grammarians would say no; some would say yes, and correctly. It makes a part of the predicate."

The assertion that "full" is an adjective used as an adverb sends us to Greenough and Kittredge's "Words and their Ways," where we find: "There are many adverbs in modern English

which have no ending, but are identical in form with the corresponding adjectives. Such are 'fast,' 'slow,' 'quick,' 'cheap,' 'sound' (in 'to sleep sound'), 'high,' 'low,' 'still,' and the like. These give the young grammarian much trouble, and he is seldom assisted by his school-books, which usually inform him (erroneously) that such words are 'adjectives used as adverbs.' There is even a tendency to banish them from the language, just as 'had better' is stigmatized by many as an impropriety. In fact, however, these words are merely the survivors of a large class of adverbs in -ĕ, and it is the disappearance of this adverbial termination that makes them coincide in form with the adjectives from which they are derived."

The dictionaries all show examples of correct use of what grammarians call "flat adverbs" (adverbs that have not the distinctive adverbial termination *-ly*), and a glance at the dictionary treatment of the word in question will settle any doubt. The use of these flat adverbs does not militate against an equally correct use of some of these words with the regular adverbial termination. In fact, "to sleep soundly" is better than "to sleep sound," though it would be pedantic to say that the latter is always improper.

As to Fowler's question about "well," it seems that most grammarians would be right in their negative answer; for the word in one use is one of manner, a modifier of the verb, and in the other it is a word of condition, a qualifier of the noun represented by the pronoun. So plainly does this appear that it is a matter of astonishment that any grammarian should assert that the word is the same part of speech in both uses.

This leads to a wider question than the one asked by Fowler. Is it right to use an adjective or an adverb with a verb like that in his second sentence? The word there is plainly an adjective (it is as plainly an adverb in the other sentence), and no one could possibly assert that it is misused. The verb there is a copula — it connects the subject and the predicate. Any other verb in the same place that implies this verb in its meaning is also a copula. For instance, "he feels well," which means "he is feeling well," is of exactly the same grammatical nature as "he is well," and "well" in it is an adjective, and unquestionably correct. Use of any other adjective with one of these verbs, or with any other copula, should be equally unquestionable. No one would think of objecting to "he feels joyful," "he feels sad," or to such use of many other adjectives; yet we hear and read "he feels badly" quite as often as the correct "he feels bad." "He feels badly" is absolutely incorrect for any meaning except that of performing badly (in a bad manner) the act of feeling.

(To be continued.)

Written for THE INLAND PRINTER.

NOTES ON PRINTING-INKS.

BY JOHN BANNON.

NOTWITHSTANDING that the printing-ink manufacturer usually carries in stock a seemingly endless variety of inks, classified and tabulated each for its special use, system of a superior order being the guiding rule, it very frequently happens that jobs turn up for which an ink is required that is not in stock. In these cases a specially made-to-order article is, of course, necessary. Nor can the usual foresight aid the printing-ink manufacturer in being prepared for such contingencies, with regard to having odd grades already compounded. A special ink thus ordered is rarely called for, and perhaps with regard to a particular color, shade or tint of an ink that may be suddenly ordered over 'phone or by any incoming mail, it may never have been ordered previously, the order being usually a rush one.

Here is where the inkmaker's ability comes in, whether for matching the color desired, or for preparing an entirely new formula to meet the special requirements. The interests of all concerned are best served in a case of this kind by forwarding to the inkmaker with the order a sheet of the same quality of paper on which the ink ordered is to be used. It should also be accompanied by a description of the form of press on which the printing is to be executed, speed, too, being mentioned. This information is essential for the inkmaker so that he can determine the character of the working properties, which the ink must have, its tone and physical features generally.

In the matter of common news ink, for illustration, ink suitable for a web or any form of fast press is absolutely unfit for use on a press of lesser speed: ink adapted for the former being of necessity thin, while for the latter an ink heavier in body is equally important. One grade of ink must be what is designated short and the other long. That is to say, an ink which breaks off close to the finger after being placed in a can of ink is a short one in contradistinction to an ink that strings out several inches before separating.

These inks are sold at prices ranging from 3½ to 15 cents per pound, with degrees of consistency grading from very stiff to a very soft or liquid preparation. In the matter of 3½-cent price for the common newspaper grades of printing-inks, with the upward movement of prices of crude materials, rosin and rosin oil varnishes, together with the cost of manufacturing, the margin of profit remaining for the manufacturer is slim indeed. As a rule, however, the printing-

inkmaker is not desirous of contracting heavily for this class of ink, preferring, if other interests are not thereby jeopardized, to let a competitor take hold. But where the printing-house uses more or less job blacks and colored inks, the profits obtained from the sale of these being larger they cover the drawbacks incidental to the manufacture and sale of the cheap inks, thus making it an object for the ink manufacturer to bid for the sale of all grades.

Paraffin oil enters largely into the manufacture of common news inks in some ink plants, while another comparatively new product is now used as a cheapener. The latter is a sort of liquid asphaltum or petroleum product, a refining residue, and is procurable at a low price, probably ½ cent per pound in quantities. Where three parts of rosin varnish are used in the compounding of a certain grade of news ink, for example, one part of the petroleum cheapener can be used, or one of the latter to two of the rosin product. To exceed this proportion, however, it has been found that the oily material penetrates the unsized paper and for this reason it would be unworkable. Another undesirable feature in the use of this residuum consists in its developing a dirty brown undertone on the printed paper. There is clearly a field for the chemist's work here and experiments are now being conducted in practical or applied chemistry with the object of overcoming these drawbacks, but so far without tangible results.

With regard to the better grades of black ink, for jobwork, for example, the ink should be dense and brilliant. It should have a tendency to be a little heavier or thicker than what is actually required by the printer, rather than too thin, because in the first place the pressman has facilities to reduce to the correct consistency or fluidity, but in the case of the latter he has no means of making it heavier.

With regard to book, magazine, half-tone and cut inks, the finer the ink the greater will be its drying power. To this end, in the manufacture of superior blacks, the greatest care is exercised in mixing and grinding. While in the composition of blacks, whether of animal or other origin, in which grit or other foreign matter is supposed to be conspicuous by its absence, it will prove interesting to the investigator to take a small sample of superior black ink and place it on a sheet of writing-paper and beside it place a small portion of common or cheap newspaper ink. By using a magnifying glass he will observe what appears to be a mass of rocks in the cheap goods, while a degree of uniformity in fineness of texture is a striking feature of the high-grade ink. The distributing and covering property of the high-grade ink, its silky softness to the sense of touch, indicating the character of the mixing and grinding, its drying properties as well as density of color, all go to show that cheap inks are not always the most economical to use. The magnifying glass in like manner used in the examination of two impressions, one of superior ink and one of the common grade, will also indicate the striking difference in favor of the former. In the finer ink the clear-cut lines stand out distinct and clear without any tendency to blur from filling in the fine type lines.

Permanency of color is one of the many problems that confront the inkmaker, more especially when the colors are not manufactured on the premises. However, the problem is readily solved if the inkmaker is absolutely sure of the quality of his dry color, and this can be determined by the application of suitable tests.

It is well known that an ink to be permanent must possess inherent physical properties which will enable it to withstand the action of the direct rays of the sun without fading.

In typographic work, for the most part, the question of permanence in an ink with reference to colored inks cuts very little figure. In black inks and qualified black inks permanence is a standing feature. In the former the main objective is brilliancy of color. This is obtainable by the use of aniline colors, but it is not possible to obtain permanency by the use of the latter, and since there is a demand for an ink which must possess this qualification, it is essential to obtain dry colors of that character. This latter is largely used in the making of poster ink where the cost of securing the quality of brilliancy would be too heavy and really less necessary than the more important property, in this particular instance, of permanency. The proprietor of the ink-making plant, part of which equipment consists in the manufacture of dry colors, possesses well-defined and fixed formulas for each. When a permanent red is needed, for illustration, the superintendent can go about its manufacture and subsequent use in compounding the dry color and varnishes and grinding with a degree of confidence, inasmuch as he knows he is utilizing the right kind of material. Not so with the ink-making plant which is not fortunate enough to include as part of its equipment a department devoted to the manufacture of dry colors. In this latter case the dry colors must be purchased on the outside as needed, and the inkmaker must be in a position to be able to test each color before using, so that he will be assured that the proper results will be obtained. This is necessary, not that the integrity of the seller of the dry colors is in question, but with a view to avoiding the possibility of a mistake.

Here is a simple but effective test which the writer has frequently used in testing the property of permanence in a red, for example, and precisely the same method can be used by the printer in determining the presence of this important feature in a red ink.

The color being satisfactory, the next step is to mix a little of the dry color with a suitable proportion of varnish with palette knife on slab. After thorough mixing and hard grinding a finger " pat-out " is made on two sheets of writing-



" SHINE? "

Photo by Spurling. Courtesy Lyle L. Brown.

paper on which are shown both undertone and overtone. One of the sheets is taken out in the open and pinned or pasted in such a position that the direct rays of the sun will play upon it. The other is placed within the leaves of a book and placed in the desk drawer. At the end of say forty-eight hours the pinned paper on the outside is taken down and compared with the one which has been placed in the book and with a third " pat-out," made at the moment on another sheet of white paper. If the exposed impression shows equal strength in color to the other two, with no signs of fading, the ink is a permanent one. The inkmaker can now proceed on a manufacturing scale, fortified with the knowledge that the subsequent ink will be all right at least with regard to the matter of permanence.

It is worthy of note that at times, in summer especially, when the atmosphere is charged with humidity, impressions on coated paper dry so slowly that the printer is apt to conclude that the ink has been improperly made, through insufficiency of drier or other cause; but the real trouble is almost invariably not with the ink, but with the paper, which, absorbing moisture from the damp or humid air, is not itself thoroughly dry. In other words, the ink can not set and dry as it would do if the paper were absolutely free from moisture.

WHY, INDEED.

Under the heading " English as she's spoke," the *Natal Mercury* prints this from a correspondent:

When the English tongue we speak
Why is break not rhymed with " freak " ?
Will you tell me why it's true
We say " sew," but likewise " few " ;
And the maker of a verse
Can not cap his " horse " with " worse " ?
" Beard " sounds not the same as " heard " ?
" Cord " is different from " word " ;
" Cow " is " cow," but " low " is " low " ;
" Shoe " is never rhymed with " foe."
Think of " hose " and " dose " and " lose,"
And of " goose " — and yet of " choose."
Think of " comb " and " tomb " and " bomb,"
" Doth " and " roth," and " home " and " some."
And since " pay " is rhymed with " say,"
Why not " paid " with " said," I pray ?
We have " blood " and " food " and " good " ;
" Mould " is not pronounced like " could."
Wherefore " done," but " gone " and " lone " ;
Is there any reason known ?
And, in short, it seems to me
Sound and letters disagree.

COMPRESSION.

The final chapter of the serial novel was two columns long, but the editor had only one inch of space for it.

Accordingly he compressed the hero's tragic end into the following paragraph:

" Arthur took a small brandy, then his hat, his departure, besides, no notice of his pursuers; meantime a revolver from his pocket, and, lastly, his own life."—*St. Louis Globe-Democrat.*

GOOD WORK RECOGNIZED.

I am a subscriber of THE INLAND PRINTER and find it an invaluable aid in my work. It is the epitome of all printers' magazines and has no peer. I say these words because I feel that such good work should receive just recognition from those who are benefited.—*Willard E. Lyon, Lincoln, Kansas.*

Written for THE INLAND PRINTER.

SPECIALTY PRINTING.

BY GEORGE SHERMAN.

NO. IV.— PRINTING FABRICS.

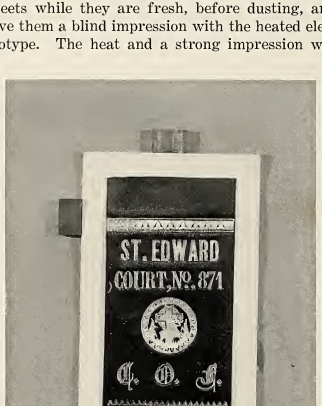
NEARLY every printer receives occasional orders for ribbon badges, cloth signs, banners and theatrical dates. Ordinary one-color jobs of this kind are usually printed without difficulty. But the printer who is not specially equipped would hardly attempt to produce a limp cloth sign that requires close register in two or three colors.

The methods employed by badgemakers are of first interest, because ribbon printing is a business closely related to general commercial work. Extra wearing qualities are not necessary in printing on cheap ribbon badges for special one-day occasions. This kind of work may be printed from type on a platen press with a good grade of stiff job or bookbinder's ink. But customers frequently want a lodge emblem printed in two or three colors and bronze. Feeding ribbon is a tedious operation, and to do it successfully the press must be run at a low speed. It is impossible, even then, to secure close register by feeding the bare fabric. The printer must resort to the methods employed by the specialist. When the badgemaker receives an order of this kind, the ribbon is first cut into proper lengths. These pieces are then tipped on cheap cardboard of uniform size and thickness. The cardboard is fed to the guides in the regular way, as illustrated; the presswork is simplified and perfect register is sure to result. Increased speed and facility in printing by this method will amply repay the extra cost of tipping on and removing the ribbons. The cards may be saved for future use.

The better grades of ribbon badges are stamped with metallic leaf on bookbinders' embossing presses. These machines are used also for stamping hat tips, cloth price and size marks, crown tips, hat bands, suspenders, electric belts, neckties, markers, etc. All fabrics, excepting plush, are treated with an adhesive size before stamping. This liquid is made by dissolving one ounce of crystallized albumen in a pint of water. It is applied with a sponge.

Stamping forms are heated to a considerable degree, which necessitates the use of brass or steel dies, or brass type. After the ribbons are printed, the albumen size is removed with a sponge saturated with alcohol. Metallic leaf is made in many shades of gold and in all colors. Foil leaf produces ivory-white lettering on dark fabrics, and other beautiful effects may be secured with aluminum and composition leaf. A method of applying gold leaf on a platen press is described under Presswork in the November issue of THE INLAND PRINTER.

A very good imitation of gold-leaf stamping can be produced with ordinary bronze powder. Make the form ready and proceed as in printing regular bronze work, but mix considerable varnish with the size, and follow immediately with the bronzing process. Put an electrotype of the same form on another press for the "gold-leaf" process. This form must be heated over a flame. Make it as hot as you can without injuring the metal, and it will perform the required service for several hundred impressions, when the heating process must be repeated. Take the bronzed sheets while they are fresh, before dusting, and give them a blind impression with the heated electrotype. The heat and a strong impression will



cause a cohesion of the metallic particles, and the effect will be surprising.

Weatherproof muslin signs are printed on specially prepared sign cloth, containing a white-lead filling. This material is impervious to moisture and the heat of the sun. It is not limp like unprepared muslin, and its edges remain straight and unruffled after it has been cut to size. Filled sign cloth can be purchased in the open market; it is as cheap as most unprepared muslin; it can be run like paper on a cylinder press, and it offers good nipper and guide edges, which assures per-

fect register in two and three color work. Special inks are necessary in printing weatherproof signs, and these should be ordered from some reliable ink house. Colored poster inks, lakes and other inks that contain anilin or coal tar pigments for coloring matter, fade out rapidly when exposed to sunlight.

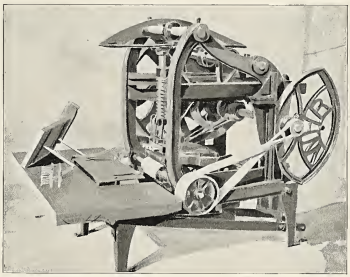
Coarse, limp muslin is used to a great extent for theatrical dates and semi-weatherproof signs. Show-printing houses usually run this material on a large drum-cylinder press. It requires two feeders and sometimes a third man to watch the delivery. Close register work is never required, and it is out of the question.

Cloth banners, to reach across the entire front of a building, are among the most trying jobs that come to a pressroom. They must be composed in sections, locked up in sections and printed in sections. It is often necessary to fold the sheet four times, then unfold and refold until the job is completed. The Philadelphia *Transcript* constructed a special press for this class of work a number of years ago — the only one of the kind in the United States. The bed of the press is made of planed oak planks, and it extends the entire length of the pressroom. The form is locked on the press, and the printing is done with a large drum cylinder, which also carries the sheet over the type.

The large flour-sack printers are equipped with specially constructed bag presses. Close-register two and three color work is done at one printing. The bags are fed to the guides by hand. In color-work, the nippers carry the fabric over one impression cylinder and the printing is from two or three plate cylinders.

A number of cloth-sign printers use automatic press points for close-register work. The drop guides on the cylinder press are dispensed with and two arms are attached to the drop guide bar, one near each end of the cylinder. These arms operate two press points by the guide-bar motion. Two ejector press punches are locked up with the key form. The cloth is fed to the regular press guides for the first impression and two small holes are cut into the margins of the sheet by the ejector punches. Succeeding colors are fed to the automatic press points, which project through two holes in the feedboard. It requires two feeders to stretch the cloth and place the holes over the points. When the nippers take the sheet, the motion of the guide bar withdraws the points and the cloth passes over the cylinder. Smaller points are used for registering printing on deckle-edge paper. Automatic points can be attached to any modern cylinder press.

There are many subdivisions of fabric printing which it would be impossible to cover in one article. New specialists in printing are developing every year and the end is unseen. At this writing I have the following letter-head before me: "F. N. Patterson, printer of men's and ladies' hosiery, High Point, North Carolina." This is indeed a unique business to be engaged in exclusively. Three or four years ago this work was done entirely by hand with rubber stamps and indelible ink. Trade-marks, brands and size marks on collars, cuffs and shirts were stamped by the same slow processes. The ingenious inventor recognized a field for a new industry,



and his fertile brain soon evolved rapid machinery by means of which this work is now done in a fraction of the time previously required. The accompanying illustration pictures the latest power machine for stamping stockings, collars, shirts and similar materials.

It is built so that it can be used with rubber stamps as well as brass or steel dies. It has an ink fountain, automatic means of attaining register and many other improvements found in modern letterpress machines. It has automatic spring fastenings for clutching the stampholder, which may be placed in position or displaced in a second. This machine will stamp from fifteen to eighteen thousand pieces in a single day.

(To be continued.)

GETTING EVEN.

"I made the rural editor feel like kicking himself," chuckled the struggling poet.

"How did you do it?" asked his garret chum.

"Why, after he put me out I told him I was no poet at all, but had come up with a $100 advertisement."— *Chicago News.*

TAKES THE PRIZE.

I can not afford to do without THE INLAND PRINTER, even if I should have to do without carfare. I get and read six others, but THE INLAND takes the prize for being as near perfect printing as modern-day skill and labor can make it.— *D. C. Silve, New Orleans, Louisiana.*



Drawn by F. DeF. Schook.

THE MOONSHINERS.

Copyright, 1905, by The Inland Printer Co.

Plates by The Inland-Walton Engraving Company, 120-130 Sherman street, Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

WHAT ARE WE FIGHTING FOR?

To the Editor: PITTSBURG, PA., Oct. 19, 1905.

Your publication is rightfully considered to represent the interests of the printing trade, uncolored by factional bitterness. I do not say this for the sake of flattery, but give it simply as the general opinion of all with whom I am brought in contact, except those, of course, who want every one to think their way. While there has been a great deal written and said about the merits of the present strife for the open shop and for eight hours, I think there is room for a good many of us to work along to a better understanding in the trade. I would rather discuss than cuss. If THE INLAND PRINTER will give space to fair discussions, I think that there are enough employers who will take part and enough union men also and others, to make the expression of views helpful. The "hip-hurrah" action of a convention or conventions of men who have not digested their ideas is poor stuff upon which to build drastic action. The trade is at war, and distress, loss and vexation are in store for every one concerned. Let us have peace. Let us have a discussion of the rights of the things at issue. Let us express ourselves briefly and to the point. THE INLAND PRINTER is a forum where all may meet. AN EMPLOYER.

[NOTE.— THE INLAND PRINTER has always invited discussions on all matters relating to the printing trade. Avoidance of personalities, brevity and legibility are the only qualifying conditions.—EDITOR.]

"SPECIAL EDUCATION" AND "THE ENGLISH LANGUAGE."

To the Editor: COLUMBUS, OHIO, Oct. 18, 1905.

I like, greatly, the technical discussions appearing in your journal. Two in the current number challenge attention. "A Plea for Special Education" is rich in suggestion; but is it practical? It seems to me to exact too much from the employer, and not enough from the workman. It is hardly reasonable to expect the master printer to possess intimate knowledge of the electrotyping, papermaking, typecasting and machinist's trades. Nor can he be expected to have mastery of the sciences of chemistry, engineering and electrics.

Few men can master these. Fewer still can keep in touch with the rapid development of all these trades and sciences, and also give necessary attention to the master printer's duties. And the labor involved in such mastery is unnecessary, for application is the main thing, and products of these trades and sciences are served ready for application.

Success in the printing business is achieved by the man who applies only instinctive business tact and common sense, as often as by men who attempt to use knowledge, more or less superficial, of matters pertaining to both printing and allied trades.

If "A Plea for Special Education" were addressed to craftsmen, and if it dealt with the grievous inefficiency in mechanics and educational accomplishment under which many journeymen printers labor, more good would be accomplished.

Many mechanics, naturally good, are poor workmen from lack of instruction and training. Many others, excellent in performance, are handicapped by lack of education.

The question is too broad for discussion in short space. But it leads to reference to the second article that attracted attention: "The English Language."

Any intelligent reader can interpret the author. But what can be said, or what can not be said of the teacher of "The English Language," who writes: "Whatever may be the cause, it is a fact that the subjunctive mood is less used than it formerly was"? What's the matter with: "Whatever the cause, the subjunctive is less frequently used"?

Again, in construction: The word "fact" is thrice used, in correlative sentences, within twenty-six words.

"An impression might be easily had!" Be dad! B'Gad! and likewise Be gob! So, too, according to Bowery vernacular, a man can be "had." Why not say, "This might easily give impression"?

What next? "That the subjunctive mood will be entirely disused."

There's a past perfect with a future that is past penetration. Why "entirely"? And why the blunt participle when "in disuse" is so much more smooth?

True, English is complex, in moods and tenses, but construction and diction are simple.

GUY E. NEWARK.

AN ARDENT READER.

I am an ardent and interested reader of your most valuable magazine and always prefer it to any other literature, and to miss a number would be losing an inestimable quantity.— *C. N. Sherman, Spokane, Washington.*

HELPS EVERY ONE.

I buy your valuable magazine from the local newsdealer every month and have not missed a number for two years, when I first began my duties as advertising manager. It is worth much more than you ask, and it helps all the boys, who generally read it before I have the pleasure. It helps every one.— *Sam Little, Hillsboro, Illinois.*



"Here be a letter from our Silas. He's got a job down to the city settin' type.

"Well; if he haint no better at it than he was settin' hens on th' farm, I feel sorry fer the feller that hired him." —*Monotypit.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE London County Council, which is the municipal body having general control over the various boroughs that constitute London, is being sharply criticized for its action in encouraging the foreign printer. The council, which has taken over the schools formerly controlled by the late school board, is turning out the educational colored wall pictures that were printed in England, and is putting in lithographs of German design and origin. This action on the part of the council is causing a very bad feeling, both among printers and the general public, and it scarcely seems to be the best way to impress youthful minds with patriotic ideas, as to the necessity for endeavoring to keep the trade within the kingdom. The rising generation, seeing German pictures or German views continually before them, will become imbued with the fallacy that for economic salvation we must buy everything in



IN A LONDON PARK.

the cheapest market, to the great and manifest detriment of our home trade.

Quite an event in British typefounding circles is the secession of the firm of Sir Charles Reed & Sons, Limited, of the well-known Fann Street Letter Foundry, London. This firm was one of the six that were known as the "ring founders," a combination that has been in existence for very many years for the object of keeping up prices, and generally looking to their own interests, irrespective of those of the printer. The multiplicity of new firms in the trade selling their productions much cheaper than the "ring," and the advent of the Linotype and Monotype, have told severely on the older houses, and now to meet the competition the firm in question has seceded, and in future will enter into competition with the "outsiders." The effect of a break-up in the trust will be all for the benefit of the printer, and no doubt Messrs. Reed's action will be followed by other "ring" firms.

There is quite a considerable rise in the price of Linotype metals, and users are grumbling at the extra expense in working the machines that it involves, the increase being from $100 to $120 per ton. The rise is occasioned by the boom in the price of the metals used in compounding slug metal, antimony, lead and tin having gone up considerably during the past few months. In this connection there is quite a pretty little contest going on between two firms of metal mixers. One does a large trade in metal with Linotype users, but the other has of late been cutting into the trade to a considerable extent, and now both firms are circularizing printers, each setting out the merits of its own productions to the disparagement of the other's. Meanwhile smaller firms are pushing hard to get orders by undercutting, and printers are smiling at the metal men's efforts to secure orders.

Lead poisoning is not quite so common among compositors nowadays as in former times, when the sanitary conditions of the workrooms were of the most primitive character, and the men themselves paid but little attention to personal cleanliness, but cases still occur, and Dr. Wynn Wescott, one of the London coroners, held an inquest the other day, touching the death of a compositor. A doctor stated that deceased had a distinct blue line round the gums, indicative of lead poisoning. In witness's opinion death was due to heart failure from lead colic. Deceased's nails were very dirty, and witness thought he had contracted lead poisoning through handling type and not cleaning his nails out. A verdict in accordance with the doctor's evidence was returned and the coroner made a few remarks on the great necessity for personal cleanliness by all who handled lead in any form in the course of their employment.

The Wesel Manufacturing Company, of New York, Chicago and elsewhere, has been celebrating the twenty-fifth anniversary of the founding of the firm, and in this connection one is reminded that the company's productions are very well known in Great Britain, where, for many years past, they have been appreciated by their users. Mr. P. Lawrence, of London, who handles the Huber presses and other American specialties, has just taken up the agency for the Wesel Company's goods and intends pushing them on this side with vigor. Mr. Lawrence is an experienced hand in American printing machinery, and was the first to introduce American machines to the British printer.

"What's in a name,' says Shakespeare, but if he had lived in these times he would have known that there is a very great deal in a name, especially if it is attached to some article that is in commercial demand. The name of "Cropper" is a distinctive one that is borne by a certain build of platen machine that is a prime favorite in Britain. The firm holding the right to call their machines "Croppers" has several times had to take action against other firms who have represented or attempted to represent their products as being genuine "Croppers," and in all cases injunctions have been granted that fully protect and secure the use of the title to the Cropper-Minerva Machine Company, Limited, of Nottingham and London, who are the successors to H. S. Cropper & Co., the original makers of the "Cropper" platen machine. At the present

moment another attempt is being made by a rival firm to adopt a title that would lead purchasers to believe that they were the original holders of it, and so another action is about to be commenced, to defend the original makers' rights, but as the matter is at present *sub judice* it may not be commented on.

The subject of what is termed "systematic overtime," is again occupying the attention of the London Society of Compositors and, as a result of careful inquiry, it has been found that in thirteen printing-offices something like a quarter of a million hours of overtime have been worked in the course of a single year. This fact is recorded in a report laid before a special delegate meeting a few days since. The report goes on to state that "the results of the inquiry clearly indicate that in a very large number of cases members are — in some instances almost regularly — overworked, individual instances being recorded of men working between twenty and thirty hours overtime every week." The committee specially appointed to inquire into the question recommended the limitation of overtime work to twenty-four hours per month of four weeks, and that not more than twelve hours, or one night's work, be permitted in any one week. As more than one thousand London compositors have been signing the unemployed roll lately, the importance of the question is evident. Overtime to an extent is sometimes a necessity in almost every office, a convenience to the employer and a means whereby the men are enabled to augment their salary. The abolishing of systematic overtime would go far to relieving the out-of-works.

It is a curious thing that hitherto the technics of printing have never been represented on the stage in Britain, and this fact lends an additional interest to a sketch now being played at the Palace Theater, in the closing scene of which is represented the editorial room of a newspaper office, and a full-sized model of a Hoe modern rotary newspaper press, running at a high speed and, apparently, printing off the newspapers that are afterward distributed to the audience. The scene in question occurs in a sketch bearing the title of "The Palace Review," and the newspaper that is given to the audience bears the same title. It is an eight-page sheet, well got up and printed, with illustrations in line and half-tone, and boasts of "the largest circulation in Palace Land." The sole proprietor is the Earl of Fitzradium, the responsible editor the Duchess of Doric, and the irresponsible editor is Carl Hentschel, whose name also appears on the imprint as the printer of the paper. The printing-press at the Palace Theater is a cleverly constructed piece of "property" machinery, and is modeled on a modern Hoe rotary, of course modified with a view to stage effect. It was designed after a consultation with Messrs. Hoe & Co., and an inspection of some of their machines by the property master of the theater, and from the information and suggestions given by Messrs. Hoe the stage rotary has been cleverly constructed. To heighten the illusion of actual printing, a web of cloth runs round the various cylinders, and from the auditorium gives the realistic effect of a web of paper being printed; indeed many of the audience when they receive their copy of the *Palace Review* are under the impression that they have actually seen it printed on the machine. To heighten the illusion, enormous mirrors are placed at an angle behind the printing-press, and the reflections in these give the audience the



LOW TIDE ON THE ESSEX COAST.

impression of an immense newspaper machineroom, in which many presses are running. At first it was proposed to have a real Hoe rotary on the stage, but that was impracticable from its great weight.

The United States papermakers claim to have the largest papermaking machines in the world, but in respect of the smallest they must yield the palm to Britain, for Messrs. T. & J. Marshall & Co., of London, a well-known firm of dandy roll and machine makers, have just built a papermaking machine to the one-twelfth scale of a full-sized one. Its measurement over all is only 1 foot wide by 8 feet long. When the machine was first built, the rates are increasing each year, and no one can foresee when they will cease going up. London rates this year average $1 on every $2 of rental, so that a firm that pays, say, $500 per annum for the rent of their premises have to pay $250 per annum for rates, and that sum does not include the water rates or gas expenses. No wonder London printing costs money.

The London *Daily Telegraph*, which claims the "largest circulation" of any London morning newspaper, has just completed its fiftieth year of existence. It bears a world-wide reputation for its enterprise, and represents the honored traditions of British journalism as opposed to



AN OLD ENGLISH CHURCHYARD.

idea of making paper with it had not been entertained; hence it was an agreeable surprise when it was found that it would make paper 3½ inches wide, in every way successfully and in long runs. The machine has been exhibited at the works of the firm, and many technical experts and practical men in the papermaking trade went to see it, and general admiration was expressed at its fine workmanship. It was also shown at a meeting of the London Printers' Institute, where it was the subject of general admiration.

The exodus of London printing firms to the country still continues, the latest being the extensive business of Kelly's Directories, Limited, whose factory at Holborn has become too small for the work that has to be done. The firm has secured two acres of ground at Kingston-on-Thames, and an up-to-date building is to be erected thereon. The enormous expense of running a printing business in London is very detrimental to the profits, as not only are ground and rents extremely high, but the the "yellow" press methods of the present day. It was this newspaper which, in conjunction with the New York *Herald*, sent Stanley into the heart of Africa to discover David Livingstone. The *Telegraph* has ever had the services of able men. The names of Sir Edwin Arnold, George Augustus Sala, the Hon. Frank Lawley, Bennet Burleigh, W. L. Courtney, Smellie and Firth are so familiar that no word is necessary to explain the special provinces in which were established their reputations. A newspaper like the *Telegraph* is a national asset, and a brilliant example of what a newspaper should be.

Irish printers are suffering from cutting prices quite as much as those on the mainland of Great Britain, and a prominent member of the Dublin Printers' Society says that in tendering for public printing they are simply cutting one another out of existence. For example, a Dublin firm recently accepted a three years' printing contract from a provincial county council at a price which was less than quarter the price paid to the previous contractors, a

local firm, for exactly the same work. If this is the basis on which Dublin employers contract for printing, then the present situation is easily explainable. On the other hand, a great deal of blame is attachable to the big commercial firms in the city, who allow themselves to be coaxed into sending their printing orders out of the country by smart travelers from Leeds and elsewhere. It isn't that printing can not be done as well in Dublin; Dublin printers can turn out just as good work as any in the United Kingdom. But the English travelers are too wide-awake for the Irishmen.

When the printer wants a "reverse" job done he generally calls the processman to his aid and gives him the job. Of course by a "reverse" job is meant the turning of an ordinary piece of typesetting into a block that will give white lettering on a black ground. A method that is being tried here, and that has given fair results, is imported from Germany and is worked as follows: As sharp an impression of the job as it is possible to pull is made with ordinary letterpress ink, on good cardboard, and is covered with powdered asphaltum, which mixes with the ink. The card is then held upside down and the superfluous asphaltum knocked off, so that it will stick only to the lettering to be reversed. Then alcohol is poured over the back of the card, impregnating it thoroughly, and it is then moved over a lamp or gas jet, printed side upward, causing the alcohol to combine with the asphaltum powder and printing-ink into a glossy relief of black color. The card thus obtained serves as a stereotype matrix and may be cast at once; the quicker the process is performed the more satisfactory are the results. Each card allows of one cast only, but where many plates of the same pattern are used this first cast may be electrotyped or stereotyped.

Written for THE INLAND PRINTER.

THE TRAMP PRINTER.

BY T. SHELLEY SUTTON.

'Twas a plain, old country weekly
In a weakly country town,
And its quill was ably managed
By the editor, Bob Brown.

The plant had been a good one
In the ages long gone by,
Though at present it resembled
Some big "hell-box," full of "pi."

Everything was warped and twisted —
Reglet, furniture and rules,
And some badly battered boxes
Served as tables, stones and stools;

But ye editor was happy
Since for sheriff twice he ran,
And he never knew the troubles
Of the "comp." or "make-up" man.

He provided them an anvil,
Pincers, hammer, tongs and all,
And the little quarter-medium
Kept the paper from the wall;

'Twas a kind of blacksmith layout,
Though the crew had once been good,
Ere the Linotype had chased them
From the city to the wood;

And in peace they worked together
Grinding out the country sheet —
Worked in peace until, one morning,
Came the stranger down the street;

Sore and tired, he drifted hither,
To this simple country shop,
Keeping one eye on the depot
And the other on the cop.

Yes, of course, he was a printer,
Broke — and hungry as a Turk;
He would like to earn his dinner,
And would gladly do some work;

Could he throw a little type in?
Sure! He'd find it in the rear
On a galley in the corner
With a lot of dead brevier.

What was this? Ah! — *pearl*, and *solid!*
Mean stuff, that; but not a word,
As he lifted up his handful,
From the stranger's lips was heard.

Tall and silent stood the stranger
By the old and dingy case —
You could tell he was a good one
By the look upon his face;

And the way he threw that pearl in
Made the foreman blink his eye:
"Just like lightning" — nothing like it —
Not a single line of "pi."

But with fingers sure and certain
Line by line went flying in —
On the editorial tripod
Sat the devil with a grin.

Soon the needed work was finished,
And the foreman, digging down,
Gave the stranger half-a-dollar
Which was left for him by Brown;

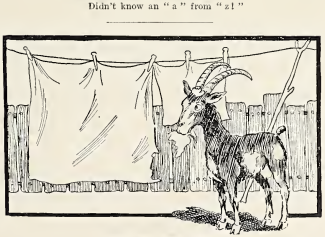
And the tramp, with hollow stomach,
Shambled slowly through the door:
"Would he call again to-morrow?"
Quoth the raven — "Nevermore!"

He was never seen in Squashville
After that eventful morn,
If he were, 'tis safe to wager
He'd a-wished he'd not been born.

'Twas a sad, pathetic story,
(One, perhaps, best left untold),
For there never was a printer
By a beggar better sold!

Days went by ere Bill, the foreman,
Learned the deed the tramp had done:
He had filled the boxes — quickly —
But he didn't know a one!

And of all the pi and muddle! —
May its like you never see —
That gol-durned, all-fired beggar
Didn't know an "a" from "z!"



AUTOMATIC SHEET FEED.
— *Poor Richard's Almanac.*

VALUE TEN TIMES GREATER.

I derive much profit each month from the study of your journal and would not miss one copy for the price of a year's subscription.— *H. C. Cantwell, Key West, Florida.*

Written for THE INLAND PRINTER.

PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.

FROM sugar to print may seem a long jump, yet in these days of speculative enterprises the distance is not great. A short time ago all Paris was shocked by the suicide of one of the directors of the well-known Say sugar refinery on the eve of a crash resulting from wild speculation in sugar. Surprise had not passed away before M. Jalwzot, another sugar king, came down with a mighty crash as the outcome of an unsuccessful attempt to "corner." In addition to his activity on the sugar market, M. Jalwzot was the principal shareholder in one of the large stores peculiar to Paris, supplying everything in the drapery line, from a pin to a completely installed mansion. This colossal establishment, *Les magasins du Printemps*, was in danger of falling, too, and was only saved by the creditors taking it over and reforming the company. M. Jalwzot, whose speculative energy knew no bounds, was also the principal shareholder of a company controlling three newspapers — *La Patrie*, *La Presse* and *L'Echo de l'Armée* — which, in order to meet the deficiencies of the *Printemps* store, had to be handed over to the creditors. An arrangement has just been arrived at between the fallen speculator and his creditors by which the three newspapers will be sold by public auction. *La Presse* and *La Patrie* are both daily evening papers having a large circulation in the French capital, and their sale or possible disappearance is causing a little stir in the printing world.

A Bordeaux printer has invented an apparatus for blowing out type cases which appears to be absolutely perfect from a hygienic point of view. It consists of a shallow glass case, a little larger than an ordinary type case, mounted on legs to a convenient height, the front forming a door by which the case to be blown out is put into the apparatus. Under the table is fitted a ventilating fan which can be driven by a special motor, a belt from existing shafting or by means of a pedal arrangement. The forced draught is brought by a pipe to the right-hand side of the table, mounting upward. This pipe is divided into two, one mounting up to a little above the top of the glass case, and the other entering into a chimney communicating with a large hole in the back of the compartment. To the first is fitted a rubber pipe with a curved metal extremity. A type case is put into the compartment, the door closed, and the blowpipe introduced through a slit in the front. The ventilating fan is then set in motion and the blowpipe moved over the case, the opening in the front being sufficiently large to allow of every box being reached, and the glass top rendering all movements visible. All dust is drawn away by the forced draft in the chimney. M. Delmas, the inventor, has not taken out a patent, nor does he intend to; he declares that if his invention reduces disease among compositors he will consider himself sufficiently rewarded.

Several exhibitions in connection with printing and allied trades are announced for next year. At Brussels, in connection with the tenth anniversary of the Club for Typographical Study, a photoengraving exhibition will be opened in February. Classes are provided for every kind of photoengraving in monotype or colors, machines and tools, as well as engravings by well-known artists. No entrance fee will be charged, prizes will be offered for the best work exposed in the different classes, and during the exhibition a series of lectures will be given on book illustration. Italian printers intend organizing in the decorative art section of the 1906 exhibition a pavilion dealing with printing. It will be open to foreign exhibitors not having a national section in the main exhibition. At Frankfort-on-Main, also, the German Society of Arts and Trades will hold, from March 15 to April 16, an international exhibition of artistic bookbinding.

A link with the past was broken by the death recently of M. Léonard Danet, at the age of eighty-seven years, director since 1852 of the celebrated Danet printing-works at Lille. Few printing establishments can look back upon such a long career as the Danet firm. It was in 1698 that



"PAPER, SIR?"

Photo by Spurling. Courtesy Lyle L. Brown.

the ancestor of the family took over the management of the printing-works, and it has ever since passed from father to son or uncle to nephew, the bicentenary of the existence of the firm under the ægis of the Danet family being celebrated in 1898. M. Leonard Danet's fifty-three years of management were marked by great activity and he transferred the works from the Grand Place to the Rue Nationale, where, in 1867, he received the Emperor

Napoleon III., and in 1874 Marshal MacMahon. M. Danet left a large number of legacies to charitable institutions and scientific and artistic societies in Lille, amounting to about $80,000, besides a number of large pensions.

The Paris press has again been distributing fortunes broadcast by the second drawing for prizes in the Press Lottery. As in the first drawing, fortune has again favored the humble, the winner of the first prize of $100,000 being a worker in a chemical factory in the center of France who has the heavy charge of eleven children. A second prize of $20,000 went to a widow, in business as a bookseller at Angers. Lotteries play a very important part in France, and the mere printing of the tickets gives not a small amount of work to the printer. Although varying in importance from organizations with first prizes of $200,000, as in the case of the Press Lottery, to small affairs in which the winner is contented with a picture of doubtful art value, they are all under government control and possess every guarantee of honesty. A feature of the drawing is that an orphan child is always selected to put his hand into the wheel of fortune and draw out the lucky numbers. In the case of all the big lotteries, as soon as ever the results are known the printers rush out sheets giving the winning numbers, which are quickly bought up by a gambling public.

The French association for the development of technical education is about to hold a national congress to study the question of industrial apprenticeship and has asked the Central Committee of Compositors to send delegates. The apprenticeship question in France is one of the primary causes of the backward condition of the printing trade. Speaking broadly, an organized apprenticeship does not exist, and so long as young men are turned on to the labor market with their present smattering of the trade, it is doubtful if union agitation will do much to better the financial position of the men. Behind it all is the nefarious compulsory military service which swallows up the young men for two or three years just when they should be going forth as competent craftsmen. Knowing that this forced unpaid service is awaiting them, both youths and their parents are more anxious for temporary high wages than for a technical training useful in future life. The two years' service finished, there still remain several periods of one month's duration when the workman has to throw off his blouse and again don the uniform. At trade-union meetings the sight can occasionally be seen of an infantryman in undress uniform, a heavy-booted artillery man, or an untidy transport service man addressing the audience on union questions. The speaker will be some union enthusiast doing a period of twenty-eight days with the colors and profiting by his stay in some town to advance the work of his trade union.

A word of protest is being raised in Paris at the order of the chief of police that the law of 1881, compelling every printer to send two copies of all books issued from his press to the National Library should be more strictly observed. It appears that out of a total of fifty thousand books published every year, about a thousand are not sent to the National Library, despite the danger of a fine of $10 for every neglect. Readers have complained at the absence of these thousand volumes, the library authorities have communicated with the chief of police and that gentleman has sent a friendly warning to the trade. It is asked, however, why should the printer be taxed to the extent of two copies of every work he prints? A machine manufacturer is not expected to supply a model of every machine he produces free to the national trade museums, and the state might show the same measure of justice to the one as to the other.

Written for THE INLAND PRINTER.

AUSTRALIAN NOTES.

BY OUR SPECIAL CORRESPONDENT.

BRITISH and American methods in regard to copyright are brought into comparison by a bill just introduced into the Federal Parliament of Australia. It provides for the protection of books written by foreign authors if they are published in the commonwealth within fourteen days of their first appearance abroad. No condition is made that they shall be printed in the commonwealth. All that is necessary is simultaneous publication in Australia and abroad. In this the principles of the British copyright law have been followed. The law of the United States, however, provides that no person can be entitled to copyright in a book, paragraph, chromo or lithograph unless two copies, prepared within the United States, have been presented to the library of Congress. At present an Australian author who wishes to obtain protection for his books in the United States has to go to the heavy expense of having a special edition printed from type set in that country. Unless he does so, American publishing houses may seize and publish his work without his receiving a penny from them. And it is said here in Australia that it is well known that American houses are not backward in exercising their legal rights in this respect. The United States does not accord to citizens of Australia the privileges that American citizens will be able to command under the proposed new copyright law.



A PREHISTORIC AUSTRALIAN ARTIST.
Drawn by George Taylor, Sydney, Australia.

In a recent issue of *Life*, the leading Australian magazine, a facetious article was printed entitled "The Magazine of 1920." The author sees into the future and observes a young lady reading a current magazine as bulky as Webster's Dictionary. His first impression was one of immense delight. Apparently the cause of literature had triumphed and that of commerce had been vanquished. Why? Because at first glance the 1920 issue of "Tomnoddy's" seemed to contain nothing but reading matter and beautiful illustrations. But on inspection it turned out that a storyette by, say, the Kipling of the day, was one large, disguised advertisement, of which the author

proceeds to give extracts. This article has caused a controversy and one correspondent said that although he enjoyed the fun of reading it, the attack — for such it was — on modern magazines was uncalled for. But at the same time he gave the Australian magazines a well-deserved smiting. He complained that the best magazines in Australia contain only type advertisements, which are badly set at that. There may be one or two up to American standard, but the rest are abominable. The one or two are really worth looking at — the others disgust one. In speaking of American magazines, it was said that under



A TYPE FROM AUSTRALIA (LOWER-CASE).
Drawn by George Taylor, Sydney, Australia.

the pressure of modern business methods, the advertisement writer has been compelled to raise his standard, until the advertisements are sometimes more interesting than the literary part. And Australian magazine publishers are advised straight out by their own readers (it is not known what the advertisers' opinions are) that if a more finished product is to be placed before them, they must copy the style and setting of American advertisements and the general get-up of magazines which are sent to the commonwealth from America.

An Australian country newspaper proprietor, of the class that employs one man and a mob of imps, recently went to Sydney to engage a printer-journalist, his head man having retired from active service. He had a goodly number of applicants in answer to his advertisement, and at length hit on one who satisfied him as to ability to write up, set up, read up and make up his bush journal, besides doing the jobbing and all other work incidental to the office. The question of salary was then mentioned, and when offered £1 10s. ($7.50) a week, the new man asked if, in addition to his multifarious duties, he would be expected to mind the baby and help the missus with the washing. When seriously told there was no household work to be done, the successful applicant mournfully announced that he was unable to accept the position.

The post-card craze has got a firm hold in Australia, and the biggest collection is held by Mr. T. H. Nesbitt, town clerk of the city of Sydney. He admits to fifteen thousand, all of which have come to him through the post and carry the stamp of the country of origin. He has classified the collection, so that it is now an interesting pictorial geography of the world, divided into albums containing views of cathedrals, town halls, scenery, etc. Mr. Nesbitt, who was imported from England to fill his present position, said that when he first came to Australia he could not buy a locally produced card worthy to send away; now there are some very fine Australian series.

The recently formed printing classes at the Sydney Technical College are now turning out very creditable productions. There are more applications for enrollment than can be accommodated, but this is owing to each division — typographical and pressroom — being limited to only twenty students, consequently many applicants will have to wait twelve months before there is a vacancy. Mr. J. V. Barker, who is in charge of the typography branch, appears to be a very close observer of the American style of display. A good deal of the work required by the college authorities is executed by their own students, and it is quite characteristic of the American school of type architecture. I was recently shown a college announcement, the product of a twelve-months' student, sixteen years old, who is employed in a newspaper office, where he does nothing but correct Linotype matter and set plain headings. It was a first-class performance and worthy to be placed in the first category of Australian workmanship.

PRIZE COMPETITION FOR THE PREVENTION OF LEAD POISONING.

By order of the International Association for Labor Legislation, Basel, Switzerland, the chief of the International Labor Office has issued a statement relative to the prize competition for an effective means for the prevention of lead poisoning to which all workmen occupied in mining, milling, smelting and refining lead ore, or employing metallic lead or materials containing the same are subject.

The following prizes are offered:

1. One prize of $1,200 for the best treatise on the prevention of lead poisoning in the operation of mining and milling lead ores or ores containing lead.

2. One prize of $2,400 for the best treatise on the prevention of lead poisoning in smelting and refining works.

3. Two prizes, namely, one first of $600, one second of $360, for the best treatises on the prevention of lead poisoning in the chemical application of lead, as in white lead works, manufacture of other lead paints, of electric accumulators (storage batteries), etc.

4. Four prizes, namely, one of $360, one of $240, two of $180 each, for the best treatises on the prevention of lead poisoning in the trades of house, ship, coach painting, interior decoration, varnishing and the like.

5. Four prizes, namely, one of $360, one of $240, two of $180 each for the best treatises on the prevention of



PLATE BY
THE ISLAND-WALTON ENGRAVING CO.
120-130 SHERMAN STREET
CHICAGO

"BANZAI, NIPPON"
(An Incident of the Russian-Japanese War)

PUBLISHED BY
THE HENRY O. SHEPARD COMPANY
120-130 SHERMAN STREET
CHICAGO

lead poisoning in those trades where raw and manufactured lead are consumed or handled on a large scale, as in typefoundries and printing-offices.

Each treatise to contain a systematic review of the special causes giving rise to lead poisoning, in conjunction with a description of the various processes of manufacture, pointing out the dangers occasioned at every phase of procedure, including handling and transportation.

Reference to be made also to the causes due to working at places in which a prolonged occupation is liable to affect the health, to want of cleanliness, lack of proper guidance and instructions, carelessness, poor and inadequate food, irrational way of living and unhealthy dwellings of the workmen. In connection with the statement of the causes of lead poisoning, measures for their prevention are to be proposed.

Substantial evidence should be given for the proposed preventives as regards their technical, hygienical and economical feasibility.

The comparative injuriousness of the different phases of manufacture as well as of the conditions referred to in section II must be demonstrated as far as possible by a properly graduated classification of the risk of lead poisoning, from the highest to the lowest degree.

In proposing new installations or alterations of the existing mode of operation, the probable increase or decrease of expenses incurred by the change should be approximately stated — e. g., in proposing mechanical appliances to supersede manual labor the primary cost of these, as well as the increase of working expenses by depreciation and interest of the capital invested would have to appear, as well as the saving of wages or other factors of economy — namely, the avoidance of fluctuations and changes in the working staff and, in consequence, the maintenance of a properly trained crew with a corresponding improvement of their capacity.

It is desired that the treatises should promote the development of the present provisions of the various States by outlining or drafting legal or administrative regulations or suggestions to the proper authorities, aiming at the realization of the preventive measures proposed by the competitors. Short precepts against the danger of poisoning might also be given preferably in a form suited for posting in workshops, building grounds, etc.

A compilation of the existing government regulations may be found in the volume "Gesundheitsgefahrliche Industrien" ("Les industries insalubres"), edited by Prof. Stephen Bauer (Jena, G. Fischer, 1903), and in the "Bulletin des Internationalen Arbeitsamtes," "Bulletin del l'Office International du Travail," 1901-1904; which publications can probably be had at the libraries in any of the large cities.

A clear and concise summary of the measures proposed by the competitors is to be given at the end of the treatise.

The papers may be written either in English, French or German. Already printed books can not be taken into consideration by the jury. The ready manuscripts must be put in an envelope bearing only a motto, and lodged with the International Labor Office at Basel on or before December 31, 1905.

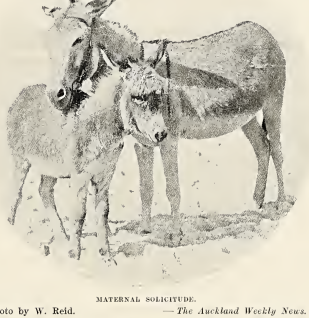
The full name and address of the author should be stated under a separate sealed cover bearing on its outside the same motto as above.

Contributions arriving later than December 31, 1905, will be excluded from the competition.

By the award of a prize the International Labor Office is entitled to publish a treatise, leaving, however, its author the exclusive property; the office may also concede to the authors the right of publishing their treatises. Manuscripts which are not secured for publication will be returned to their authors.

In case the jury should not see fit to award the total sum of $6,480 reserved for the prizes, the remainder shall be employed upon recommendation of the jury by the "International Association for Labor Legislation," for other purposes concerning the hygienic welfare of the working classes.

The names of the ladies and gentlemen who compose the jury are as follows: Miss Anderson, H.M., Principal Lady Inspector of Factories, London; Luigi Belloc, Inspector of Industry in the Ministry of Commerce, Rome;



MATERNAL SOLICITUDE.

Photo by W. Reid. — *The Auckland Weekly News.*

Mr. William Burton, F.C.S., London; E. Doblin, President of the Union of German Compositors, Berlin; Mr. T. Edwards, Secretary of the United Ovenmen, Kilnmen and Saggarmakers' Union, London; Dr. A. Fauquet, Paris; Adolf Feldhammer, Mechanician, Vienna; H. M. Greulich, Secretary of Labor of Swiss Parliament, Zurich; Prof. Dr. Hofrat Max Bruber, Munchen; Prof. Dr. Harnack, Geh. Med.-Rat., Halle a-S.; Prof. Dr. Heffter, Berne; M. A. Keufer, Secretary-General of the Federation of French Compositors, Paris; Leclerc de Pulligny, State Engineer, Paris; Prof. Dr. Lehmann, Wurzburg; Prof. Dr. Lepsius, Griesheim; Doctor Leyman, Reg.-und Gewerberat, R. Inspector of Factories, Wiesbaden; Prof. Dr. Leo Liebermann, Budapest; Dr. E. Mutgens, Hygienist of the Factory Inspection, The Hague; Prof. Thomas Oliver, M.D., F.R.C.P., London; Reg.-und Gewerberat Oppermann, R. Inspector of Factories, Arnsberg (Prussia); Prof. Felix Putzeys, Liege; the Hon. W. P. Reeves, Agent-General for New Zealand, London; Prof. Dr. Rubner, Geh.Med.-Rat., Berlin; Von Steiger, C. of State, M. of Swiss Parliament, Berne; Prof. T. E. Thorpe, LL.D., F.R.S., Principal Chemist of the Government Laboratory, London; Mr. H. J. Tennant, M.P., Chairman of the Dangerous Trades Committee, London; A. Tobler, President of the Union of German Painters, Hamburg; J. P. de Vooys, Inspector of Labor, Arnheim; Miss Mona Wilson, London; Prof. Dr. O. N. Witt, Geh.Reg.-Rat., Charlottenburg-Berlin.

All letters, inquiries and other matters pertaining to the present competition are to be addressed to the International Labor Office, at Basel (Switzerland).

TO THE MEMORY OF FRANKLIN AND HIS DISCIPLES.

UNDER this heading THE INLAND PRINTER proposes to commemorate the name of Franklin and the old-time printers in future issues, beginning with this number, taking the occasion of the Franklin bicentenary as the initiative and the Old-time Printers' Association of Chicago as the nucleus. The Chicago Tribune of October 21, in calling attention to the celebrations in England in honor of Nelson, said:

"While England is doing honor to the memory of her great naval hero the United States ought to begin preparations to celebrate the bicentenary of the birth of one of its greatest men of peace. It will be two hundred years on January 17, 1906, since Benjamin Franklin was born. The recital of the achievements of a Franklin do not appeal to the imagination and stir the blood as does the story of the deeds of a Nelson. But the services of Franklin to the United States, if less shining, were not less solid than those of Nelson to England. As agent of the colonies in England, he exerted himself with admirable tact and ability to get the justice from the mother country which would have prevented a rupture. Failing to secure the necessary concessions he did more for American independence than any other man except Washington. He helped draft the Declaration of Independence. When the colonies were bankrupt he got in France loans without which Washington would have had to send his soldiers home. When more than money was required his consummate diplomacy got from France fleets and armies. When the new nation needed a constitution Franklin's ripe wisdom helped frame it and patriotically urged its acceptance, although it failed in important respects to meet his ideas.

"Boston, the birthplace of Franklin, and Philadelphia, where most of his life was spent, are preparing to observe his centenary. Not Boston and Philadelphia only, but the entire nation is his debtor and ought to join in paying appropriate tribute to his memory. Self-made man, writer, philosopher, patriot, diplomatist, statesman, few Americans have reflected so much luster upon their country or are so worthy to be held up for the emulation of this and future generations."

The biographies of the old-time printers which will appear hereafter will be taken in the order of their receipt. There is reasonable expectation that their historical value will be increased by additional matter from correspondents in rounding out and correcting statements of fact. The first of the series (which may extend for years) is

ALBERT H. BROWN.

Albert Hamilton Brown was born in Jefferson county, New York, near Watertown, March 4, 1838, but when two years old was taken to Plattsburgh, New York, where he attended school until the age of fifteen. He began his apprenticeship at the printing business in 1853, in the *Lancet* office, a medical journal published by Dr. Horace Nelson, and worked in various offices in Plattsburgh and Burlington, Vermont, until the spring of 1856, when he started West, working first at Jackson, Michigan. In the fall of that year he came to Chicago, and was employed at No. 14 La Salle street, by Jameson & Morse, with whom he was acquainted. In 1857 and 1858 he worked in various parts of the West and South. In the fall of 1859 he left Chicago for Washington and was employed during the winter in Cornelius Wendell's establishment, now the Government Printing-office, the printers of that city then being organized as the Columbia Typographical Society. In April, 1860, he returned to Chicago, where he has lived continuously, excepting the time enlisted in the United States navy, during the rebellion. In 1864 he was elected vice-president of the Chicago Typographical Union, and presided at most of its meetings during the troubles with the *Morning Post* and *Times* of that year, and was one of a committee of three printers who took the initiative in organizing the Chicago Trades Assembly at that time. In 1867 he was sent as delegate to the National Convention at Memphis, and was chosen by that body as the delegate to the National Labor Congress. In 1868 he was elected president of the Chicago Union, and was an officer of that body almost continuously for a dozen years thereafter, in 1873 being a delegate to the Montreal session of the International Union. In 1890 he was again elected president of the union, and was reëlected in 1891. He was elected without opposition to nearly all the positions he occupied, showing appreciation by his fellow-craftsmen of his conscientious attention to his duties. He was credited with being instrumental in extricating the union from several delicate and embarrassing situations, some of them endangering its stability, if not its existence.



ALBERT H. BROWN.

Among the positions in the printing business occupied by him were those of news editor of the *Evening Journal*, for several years before the great fire; foreman of the *Morning News*, in 1872 (a Democratic paper under the management of the late Gen. Daniel Cameron), and he was for many years day foreman of *The Inter Ocean*.

In 1876 he received the workingmen's nomination as a candidate for Representative in the Illinois Legislature and was placed on the Democratic ticket, but was counted out on technical points, although receiving a plurality of votes.

In 1878 *The Inter Ocean* was non-union, and William

Kennedy retained the foremanship to prevent it falling into the hands of the objectionable parties, and made it easier to be redeemed. During the interim, Albert Brown interviewed Mrs. General Logan and she used her good offices to straighten the office, and was so favorably impressed with Mr. Brown's address and manners that she considered him the greatest man in the world next to the General.

Owing to ill health, Mr. Brown has retired from the printing trade, but his chief companions are his old comrades of the stick and rule, whose solicitude for his welfare and happiness show their high estimation of his sterling worth.

TO AN AGED PRINTER.

BY V. SHELLEY SUTTON.

Here's to the printer — the old man there,
With the palsied hand and the hoary hair,
Who sits all day in the selfsame spot
As though by the world and his God forgot —
A-gazing at nothing, yet dreaming, still,
Of the Valley of Silence beyond the hill.

His eyes are now weak, and his cheeks are cold,
And there's nothing to tell of the days of old —
Of the days gone by when he clasped the stick
"With eye on the copy and thumb on the nick."
A-working away with a faithful will,
As true to his part as he would be still

If it wasn't that age and the weight of life
Have made him unfit for the paths of strife.
He was good, they say, till the "Lino." came,
But — well, after that he was not the same,
For work at the case became scarcer, and so,
From city to city, and to and fro,

He worked his way, with a cheerful smile,
And squandered his health and his wealth the while;
Yet his purse, they tell me, was open then
To all who were needy. His fellow men
Were as welcome as May to the last he had;
If only a quarter it made him glad

To furnish a bed, or a drink, or a "feed"
To a brother — a printer — a man — in need,
For what did he care for the worth of gold?
He would still be a printer, though young or old —
"And go where you will, if you're half a man,
The printer will give to you all he can."

And so, as he sits in the old arm-chair
With his wrinkled cheek and his hoary hair,
Listening for "30," and bent with age —
Still "making up" on the final page —
I say, let us give him a helping hand
And show by our works that we understand —

That we, of to-day, have not hearts of flint,
But a feeling of love for the old-time print —
For the craftsman of old, as he used to be
When his trade was a mint and his heart was free.

EDITED.

Dollie Footlight — No, you will never catch me again going out to supper with an editor.

Chollie Headlight — He wasn't — aw — bwoke?

Dollie Footlight — I don't know whether he was or not, but he ran a blue pencil through about half my order.— *Black Diamond Express.*

PART OF STOCK IN TRADE.

There have been but few months in fifteen years that I have not had a copy of THE INLAND PRINTER. I have always considered it a part of my stock in trade.— *J. W. McQuaid, Woodland, California.*

THE SIZE ILLUSION OF THE DEPRESSED LETTER P.

The illusion consists in the apparent transformation of the capital P into a lower-case p when it occurs depressed in the line. The illusion quantum is independent of the position of the P in the word, as seen in the following examples:

Prin	PaPas	PriP
prin	Papas	PriP

It does not seem to be increased by still farther lowering the P, nor by lengthening the word, nor by being placed in juxtaposition to capitals instead of lower-case letters. Indeed with some capitals the result of the latter expedient is to diminish its strength. The illusion does not occur with other capitals whose lower-case letters are similar, namely: C, O, S, U, V, W and X.

On first blush this would seem to be an instance of a psychological illusion, an illusion of assimilation. The loop in the P assimilates with the contiguous letters when placed on a level with them, the psychological law being that when the differences between compared extents are small the extents assimilate and seem equal, and when the differences are pronounced they contrast and appear more pronounced. But the width of the loop is no wider, in the above examples, than the top of the r nor the bottom of the a; and, in the following examples, the illusion is magnified rather by contrasting with a larger extent (O, which is longer than the loop and slightly wider) than by assimilating with a smaller one (i, here, however, the difference is so pronounced that the illusion might, rather, be considered to follow the law of contrast, whence P should appear enlarged and the illusion weakened):

iiiPiii	OOOPOOO
iiipiii	OOOpOOO

It appears, then, that the illusion occurs: (*a*) in situations offering no motives for assimilation or contrast (the best example, perhaps, is with the lower-case o); or (*b*) in those offering either motive. Hence these two motives can, at best, play only a subsidiary rôle.*

The illusion is, perhaps, only another case of the illusion of the vertical. We may assume that the average level of the line of regard in traveling over the line of print is near the upper edge of the preponderant letters (which, indeed, certain experiments indicate). When the letter P, therefore, is in its normal position, the eye is obliged to deviate in the vertical direction in order to project its important parts upon the macula; and a vertical movement amounts to an exaggerated judgment of height. The actual process, of course, may be simply a motor tendency or an association. At the same time, the situation allows two coöperating factors: the law of perspective, according to which the high ground appears more remote, which, with optical impressions from identical distances, amounts to exaggerated size; and the fact that the depressed P extends below the lower line of the lower-case letters, exactly as in the case of the lower-case p. This association may in itself be so strong as to lead the judgment astray. That it is a factor may be proved by elevating the lower-case p: Prin / Prin

Here the force of the illusion, however, is somewhat lessened, which may be due to the conspicuousness of the marks distinguishing the two fonts above.—*Dr. J. E. Wallace Wallin, in Scientific American.*

* On the Helmholtzian assumption the loop is more separate and distinct when the P is in its normal position. Its size is therefore overestimated.

Written for THE INLAND PRINTER

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR R. TAYLOR.

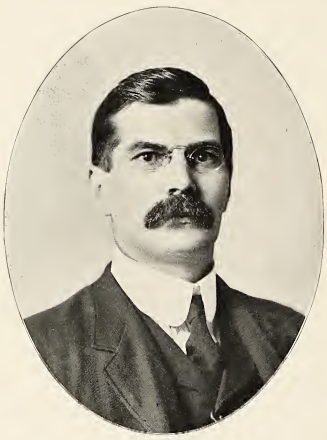
HARPER'S WEEKLY is authority for the statement that "the wittiest paragrapher connected with the American press is he who writes for the Washington *Post*."

W. H. Hunter is the man referred to, and when he was solicited to furnish data for a sketch to appear in THE INLAND PRINTER series of American press poets and humorists, he complied in a communication that was at once so terse and characteristic that there was every reason to let it answer for the sketch itself.

He wrote as follows:

"DEAR MR. TAYLOR,—I have ducked all efforts at publicity of this kind, but can not object to the dear old INLAND. I'll hand you briefly the data for a sketch.

"Native of Missouri, forty-two years of age, living happily though married. Piked around a country printing-



W. H. HUNTER.

office (Rockport, Missouri) in boyhood days. Educated at Cornell College (Iowa) and broke into game on Cedar Rapids *Republican* in 1882. Went through the work in Iowa, Council Bluffs, Dubuque and Des Moines and went to Omaha *Bee* in 1886, remaining there until 1896 (with one year off on the Toronto *Telegram*); city editor Omaha *Bee* from 1890 to 1896, when I went to the Denver *News*. Was city editor for one year and managing editor for two years of the Denver *Times*, leaving there in summer of 1900 to go to the *Globe-Democrat* as political editor (local). Came to Washington in November, 1901, as correspondent of the *Globe-Democrat* and remained in that position until the death of Harry Merrick, in April, 1903. Then the *Post* opened a column for contributors in an effort to pick out a successor. I made my contributions anonymously for a couple of weeks and succeeded in getting a monopoly of the column and, upon revealing my identity, nailed the job, which I am still holding.

"I think that's about all. I have made no effort to break into the game as a humorist, and one day's copy of the *Post* will supply you with the 'samples.' I write no dialogue, no verse, no philosophy, just a running comment on the day's doings as they appear to me. I have no eccentricities in the way of habits of working or eating, except that I eat a little heartier around pay-day than other days in the week. I do a little editorial writing, always of the most solemn kind, and occasionally break into the news game, as all my life, until I came here, was devoted to the news end of the work and the virus will work occasionally. In fact, I am much better known to the newspaper men of the big West as a news hustler than in my present line. I think most of them express nothing more than surprise at my luck in being able to hold my present job.

"Mrs. Hunter will mail you a photo. to-night. I am better looking than that, but the world has not yet produced a photographer who does a good subject justice. I enclose a clipping or two that may give you a hint for anything additional you may want to use.

"This is the best I can do this morning, as I have everything but time at my command just now.

Yours cordially, W. H. HUNTER."

When it is considered that the essence of the paragrapher's art consists in the timeliness of the comments that deal with the day's doings, any selections from the paragraphs current only a week ago must of necessity have lost much of their evanescent sparkle. The selection below appeared just after the wide publicity given by the press to President Roosevelt's views on the subject of members of his cabinet giving out for publication accounts of the cabinet sessions:

SHAKESPEARE ON PRESS-MUZZLING.

(With the customary apologies.)

Dramatis personæ: Marcus Brutus, a senator, and Caius Cassius, correspondent for the Rome *Republican*. Scene: A street near the Capitol.

BRUTUS — Good even, Cassius. Why are you breathless? and
Why stare you so?

CASSIUS — Are you not moved, when all the sway of earth
Shakes like a thing unfirm? O Brutus,
Have you not heard? Imperial Caesar, by stern decree,
Hath barred the minions of the press from daily
Counsel with the great; cut out our part in
Execution of any noble enterprise; forbidden speech
With such as you. E'en as I speak to you he,
Incensed, may send us to destruction.

BRUTUS — Indeed, it is a strange-disposed time;
But men may construe things after their fashion,
Clean from the purpose of the things themselves.

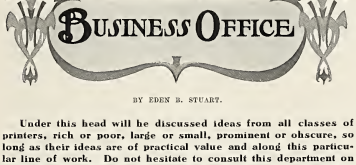
CASSIUS — But why, most noble Brutus, should such things be?
Why all these things change from the ordinance,
Their natures and preformed faculties,
To monstrous quality; why, then, this order
To make us instruments of fear and warning
Unto some monstrous state?

BRUTUS — I'll give one reason. 'Tis a common proof
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost round
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. So Caesar may.

CASSIUS — Well, what's the moral, if such there be?

BRUTUS — He whom you boost the most is often first
To kick you in the slats. So long. (Exeunt.)

—*Washington Post.*



BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of printers, rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY.—By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

EMPLOYING PRINTER'S PRICE-LIST.—By David Ramsley. New edition, based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing, $1.

CHARLES'S LABOR-SAVING RECORDS.—Advertising, Subscription, Job Printer's. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING.—By J. Cliff Dondo. The scope of this book is indicated by the title. Has been unqualifiedly indorsed by users throughout the world. $10.

ORDER BOOK AND RECORD OF COST.—By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half-bound, $3. Must be sent by express at expense of purchaser.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. By its use a proper profit can be made on every job taken. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

STARTING A PRINTING-OFFICE.—By R. C. Mallette. Contents: the Printer as a Business Man, Starting an Office, Location of Plant, The Business Office, The Composing-room, The Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Preparing and Giving Estimates, Collections and Payments, Advertising and Office Stationery, Employer and Employees, Small Economies and Time-savers. 88 pages, cloth, $1.50.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should be* made on it, what profit *is* made. Flat-opening, 10½ by 14½ inches, substantially bound, with leather back and corners; 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

NICHOLS'S PERFECT RECEIPT AND RECORD BOOK is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders; $3. Must be sent by express at expense of purchaser.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.—By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Report, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Job Cost Record, Order Blanks, Enclosure Slip Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, $1.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.—By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Talk to Customers, Cost of Producing Printing, Estimating, Acquiring Money, Price-cutting, Competitors, Profit and How It Should Be Figured, Having Good Printing, Composing-room, Pressroom, Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leakages, Keeping Up with the Times, Suggestions from Others. 375 pages, cloth, $3.

ACTUAL COSTS IN PRINTING.—By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the purchaser's own use: in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant, so that absolutely correct figures may be established and the records kept permanently in the office files; a set of tables of calculations on the 5-minute-unit basis; a set of tables of calculations on the 6-minute-unit basis; a complete set of the loose blanks described in the book; one full bound copy of the summary record book for all the departments, sufficient for one year's use in the office. $5.

Style 2. Annual Tables for Printers and Binders. Every practical printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheets for use in annual inventory, have been bound together in convenient book form. $2.

COST OF PRINTING.—By F. W. Baltes. Contents: Forms—Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger; Tables—Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Dopes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes. Samples and Prices. 74 pages, cloth, $1.50.

A CATALOGUE JOB.

Woessner & Marson, Stephenson, Michigan, ask for an estimate on two hundred copies school catalogues, 88 pages, 6 by 9 trimmed, sewed through side and glued cover. Stock, 25 by 38 70-pound eggshell book, 4 cents per pound; 20 by 25 60-pound cover, 10 cents per pound; run in 16-page forms and one 8-page form; set in eight and six point type; type pages, 22 by 40 ems pica; no cuts; all time work, 20 cents per hour.

5 1-5 reams 25 by 38 70-pound book, at 4 cents	$ 3.36
1 1-10 reams 20 by 25 60-pound, at 10 cents	.20
2 per cent loss on stock	.08
1 pound ink, at 15 cents	.15
25 per cent profit on stock and ink	.95
165,000 ems 8-point, 253 hours, at 20 cents	50.60
20,500 ems 6-point, 31½ hours at 20 cents	6.30
Make-up — 88 pages, 22 hours, at 20 cents	4.40
Lock-up — 5 16-page forms, 5 hours, at 20 cents	1.00
1 8-page form, ½ hour, at 20 cents	.10
Make-ready — Inside, 25 by 38 (5 forms) 15 hours, at (feeder and pressman,) 45 cents	6.75
Inside, 19 by 25 (1 form), 2 hours, at 45 cents	.90
Cover, 10 by 12½ (1 form), ½ hour, at 20 cents	.10
Running time — 1,200 impressions, 2 hours, at 15 cents (feeder)	.30
200 impressions (cover), ½ hour	.08
Binding — 3,000 folds, at 10 cents	.30
Folding cover, 400 folds, at 10 cents	.04
Gathering, 1,200 pieces, at 6 cents	.08
Sewing	.25
Pasting covers	.15
Trimming	.10
	.92
100 per cent general expenses on productive labor as above	71.45
25 per cent profit on productive labor as above, and general expenses	35.72
Selling price	$183.36

In referring to your sample copy, I would assume that this job was run in four-page forms. If so, the cost would be increased on the lock-up, $1.20; make-ready, $3.15; running time, 45 cents; binding, 32 cents; increasing the general expenses, $5.12. This would make the selling price, $196.16.

You give no idea as to the expense of labor in your town, nor other conditions, so I draw my own conclusions as to this cost and the general expenses.

MR. DANKER'S ESTIMATE AGAIN.

It is to be expected that the task of bringing printers, from one end of the country to the other, to one and the same belief and conviction along the line of estimating, will be a strenuous one from every viewpoint. Notwithstanding this outlook, it is the earnest desire of the editor of this department that many such arguments as that following herewith will be received, as discussion is the life of such a subject.

Our Cambridge (Mass.) brother who expressed some opinions in the October issue of this journal, again writes us as follows:

To the Editor: CAMBRIDGE, MASS., Oct. 7, 1905.

DEAR SIR,—After carefully reading Mr. Stuart's answer to my communication in the current number of THE INLAND PRINTER, I am more convinced than ever that the scale method of figuring is the only one to use. Referring to the estimate he gives to Mr. Danker for ten thousand circulars, using Rule D on page 95 of the October number, I can in half the time give an estimate more nearly correct and with less guesswork. His estimate, unless he has the time slips before him, is all guesswork. He does not know that Linotype composition costs 35 cents per thousand. He does

not know that 2,040 ems can be set by hand in 2½ hours, nor that the make-up and lock-up can be done in five hours. My estimate on that work would be as follows:

Paper, 10 reams, 35 pounds, at 3½ cents	$12.30
Ink (included in presswork)	0.00
2 per cent waste	1.23
Profit, 50 per cent	6.74
Composition:	
15,345 ems Linotype at 70 cents	10.74
18,825 ems Linotype at 70 cents	13.18
2,640 ems hand composition at $1	2.64
Lock-up, 1 hour	.60
Make-ready, 4 hours at 75 cents	3.00
Presswork, 10,000 at $1.50	15.00
Total	$65.43

In his estimate he has twelve items to figure on; he must multiply by 116⅔ per cent and figure a profit of 25 per cent on the work as a whole. In mine I get the proper margin on each item, and, if I stop work on any part, I get what is due me on the balance.

If Mr. Danker submits those figures to his customer, he will find himself in deep water. If his customer concludes to furnish electrotypes and supplies the paper, here's what he'd get:

Lock-up ½ hour at 25 cents	$0.13	
Make-ready, 4 hours at 45 cents	1.80	
10,000 impressions, 11 hours at 15 cents	1.65	
		$3.58
116⅔ per cent expense on labor		4.15
		7.73
25 per cent profit		1.94
		$9.67

Or a profit of $1.94 for sixteen hours' work. Mr. Stuart claims the *exact* cost of this make-ready and presswork is $7.73. Is he satisfied that a profit of $1.94 is enough for the use of cylinder press for fifteen and one-half hours?

As I said in my last letter, I don't know what my profit on a particular job is. I know what my fixed expenses are and how much work I've got to do to cover them, but the exact cost I don't know nor does he — not if he covered two tons of paper with two million figures.

When criticizing other methods, correspondents should use great care in bringing out points that, in their judgment, are deserving of criticism, in order to avoid causing confusion in the minds of the general or uninitiated reader. We do not want unjust or careless opinions expressed merely for the sake of argument. Unless a correspondent has an idea that has not already been touched upon and which shows advancement instead of retrogression, it is not in the province of this department to discuss it.

In making estimates for this department, it is the custom of the editor to use more than one method of arriving at the proper result before preparing the estimate for publication. This is intimated in the introductory of this department. The estimate made and published of Mr. Danker's circular shows approximately the same result as that of our Cambridge friend, which result was also obtained before publication, in trying these methods described.

This "scale method," Paul Nathan explains and briefly expresses his opinion thereon as follows:

"Calculate the presswork at a fixed rate known to yield a profit, then the composition, binding, etc., in the same way. This is probably the method most commonly employed by printers, and while it has the advantage of quickness, I think it the most unsafe way of estimating large jobs, because the estimator is not brought face to face with the actual cost, and is apt to think that he can drop off 10 per cent, to get the job, and yet receive a profit."

To take up his argument further, it has been stated, and is a known fact, that *the actual and positive estimated cost of a job is not, never has been and never will be, absolutely fixed.* A plumber, for instance, will make an estimate on digging a trench; he looks the ground over and figures on sandy soil, but when work begins, the surface showing is far from giving underneath conditions and he encounters rock or clay. No system on earth will overcome deficiency of judgment.

Estimating is more or less guesswork, disguise it as you will by calling it "exercise of judgment," "calculation," "appraisement," "computation," or the like. If he "does not know whether he makes a profit or not," why does our correspondent put the selling price of composition at 70 cents per thousand? In his former communication he suggested that 60 cents was a nose-to-the-grindstone price, and 80 cents was a day's-wage price.

To compare his estimate above with ours in the October issue, we find it about as follows: This customer we will suppose wants him to do the composition only; no stock, stonework or presswork:

15,345 ems Linotype at 70 cents	$10.74
18,825 ems Linotype at 70 cents	13.18
2,640 ems hand composition, $1	2.64
Total selling price	$26.56
Per thousand, about 72 cents.	

Using Rule D, the result is as follows:

15,345 ems Linotype at 35 cents	$ 5.37
18,825 ems Linotype at 35 cents	6.59
2,640 ems hand composition, 2½ hours at 20 cents	.50
4 hours paging at 25 cents	1.00
116⅔ per cent general expense	15.71
25 per cent profit	7.29
Selling price	$36.46
Per thousand, about $1.	

Including ink in presswork charge is not only unsafe, but unbusinesslike. One does not know what he is getting for his presswork, nor would he know how much of a reduction to make if the customer wished to furnish the ink. This principle must work all round, in estimating. To use Rule D in our estimate for lock-up and presswork alone, *correctly*, the result would be as follows:

1 hour lock-up, at 25 cents	$ 0.25
Make-ready, 4 hours at 45 cents	1.80
10,000 impressions, 11 hours at 15 cents	1.65
Cutting and delivering	.40
General expense	4.79
25 per cent profit	2.22
Selling price	$11.11
Per thousand, about $1.	

Basing the productive year on 326 days of nine hours each, it would cost 45 cents per hour to operate an up-to-date cylinder large enough to take a 24 by 36 sheet, including feeder and one-third pressman's time.

Cost of press	$2,500.00
Depreciation, 10 per cent	250.00
Interest, 5 per cent	125.00
Power	50.00
Light	12.00
Repairs	10.00
Oil	2.00
Rollers	15.00
Incidentals	5.00
Feeder, 17 cents per hour	498.78
One-third pressman's time, 35 cents per hour	332.52
	$1,300.30

Divide this by the number of hours, 2,934, and the result is approximately 45 cents per hour. This cost would be somewhat increased with a reduction of the number of productive hours in a year. Three hundred and twelve days would no doubt cover this item in the majority of plants.

By these figures it will be seen that if Mr. Danker should quote on this presswork alone $1 per thousand impressions, he would be asking a satisfactory price, provided conditions in his plant will allow the use of the amounts as given.

Our Cambridge friend must remember that the 116⅔ per cent allowed for general expenses, covers depreciation,

interest, proprietor's salary, etc., and the amount called *profit* is profit *only*. Of course the exact amount given in dollars and cents might vary by using the exact conditions existing in the city of Zanesville as a basis of ascertaining the operating expenses. All that was supposed to be assumed from the estimate was the *method* used in arriving at the selling price, and not the actual figures necessarily.

It is intended, however, to make our estimates as nearly correct as possible, both as to figures and method, and although our Eastern correspondent takes exception to this position, we again assert that the method is right and



AT THE LEWIS AND CLARK EXPOSITION.

William H. Bell, manager Mergenthaler Linotype Company Exhibit; in center, W. C. Miller, Mergenthaler Company; at the right, Carl Henderson, the Miehle Printing Press & Manufacturing Company.

if he can *always* be certain of 25 per cent profit he should be satisfied that he has made some advancement, whether he is doing composition, presswork or binding, separately or all in one.

HOW MUCH TIME DOES IT TAKE?

J. S. Keppel, Plymouth, Indiana, asks: "(1) What is regarded as the average number of ems that an average compositor can set up and distribute in one hour in straight work? What is he able to set up in one hour without distribution? (2) What is regarded as the average number of impressions to be made per hour by an average feeder upon a platen job press on such work as letter-heads, business cards, etc.? (3) Upon what basis (ems or time) is the composition of such jobwork as a letter-head conducted when estimating the cost of work to be done for a customer? (4) What is regarded as the average time necessary to set up and distribute a (*a*) letter-head, (*b*) note-head, (*c*) envelope corner, (*d*) visiting card, (*e*) shipping tag?" *Answer*—(1) The determining of an average hour's work by the average hand compositor is not only difficult, but impossible to the extent of positive accuracy. This class of production lies wholly within the limitation of each workman and governed largely by locality and conditions. However, a journeyman compositor, doing his own distribution, produces about one thousand ems per hour of straight work. This will vary to from seven hundred to twelve hundred, depending entirely on the experience and ability of the man. Without distribution, he will put on the galleys at least one-third more — twelve to thirteen hundred ems. This, you will understand, is based on the work of experienced men. In small cities, where apprentices or people of limited experience are employed, this output will be reduced to six or seven hundred per hour with distribution and eight to nine hundred without. Cost will likewise be reduced, as inexperience commands smaller salaries. (2) Platen presses doing work mentioned should average one thousand impressions per hour, not including make-ready. (3) The basis on which such work is estimated depends on the amount and its character; if job contains much matter, and you have the dimensions of the form, measure by ems; if small amount of matter, by time. (4) (*a*) forty minutes, (*b*) thirty minutes, (*c*) fifteen minutes, (*d*) fifteen minutes, (*e*) twenty minutes. Of course the whole matter depends on the amount and intricacy of the copy. There are some letter-heads to set which would take perhaps two hours, and the same holds good with all classes of work.

Question Box

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

HOT-DIE STAMPING PRESS.— T. P. D., New Haven, Missouri: Where can I secure at least cost a press or apparatus with which to burn or scorch on leather with heated brass or other type? *Answer.*— The Siebold Machine Company, Dayton, Ohio, manufactures a hot-die stamping press such as you require.

RUBBER-STAMP OUTFIT.— Asheville Printing & Engraving Company, Asheville, North Carolina: We are desirous of buying a rubber-stamp outfit and wish to know where to get the best plant at a reasonable price. *Answer.*— The R. H. Smith Manufacturing Company, 293 Main street, Springfield, Massachusetts, sells rubber-stamp outfits.

PAPERMAKING.— C. M. W., Wilmington, North Carolina: Can you give me the address of the publishers of the *Paper Trade Journal.* I have information of interest to the makers of all kinds of paper where clay is used in the sizing, weighting and finishing, and want to secure the addresses of such concerns. *Answer.*— The *Paper Trade Journal* is published at 150 Nassau street, New York city. Boyd's City Despatch and the Typo Mercantile Agency, both of New York city, furnish classified lists of any kind.

COLORTYPE PROCESS.— A. D. L., Toledo, Ohio: Being interested in the colortype process, I take the liberty of writing you for any information you might be able to give me regarding same. Are there any schools where it is taught; if so, can you give me the name and location of same? *Answer.*— The Bissel College of Photoengraving, Effingham, Illinois, will be able to give you information. If you will communicate with them direct, they will send you catalogue concerning their school.

BACKGROUND FOR BILL-HEADS, LETTER-HEADS, ETC.— C. A. G., Attleboro Falls, Massachusetts: Will you please give me the addresses of some concerns who carry large varieties of backgrounds for bill-heads, letter-heads, envelopes, etc., on which a type form may be printed, making somewhat of an imitation of special-designed heading? *Answer.*— Monasch Lithographing Company, 500-510 South Fifth street, Minneapolis, Minnesota; Goes Lithographing Company, 160 Adams street, Chicago.

LABELS.— N.-W. Commercial Co., Seattle, Wash.: This company, as canners of salmon, expect to shortly be in the market for from ten to fifteen million labels for their pack of 1906. We should be pleased if you could put us in touch with firms doing this class of work. Our first consideration in the purchasing of labels is the quality of the work and the promptness with which delivery can be made. *Answer.*— The Goes Lithographing Company, 160 Adams street, Chicago, and the Monasch Lithographing Company, 500-510 Fifth street, South Minneapolis, Minnesota, are prepared to do the class of work you desire.

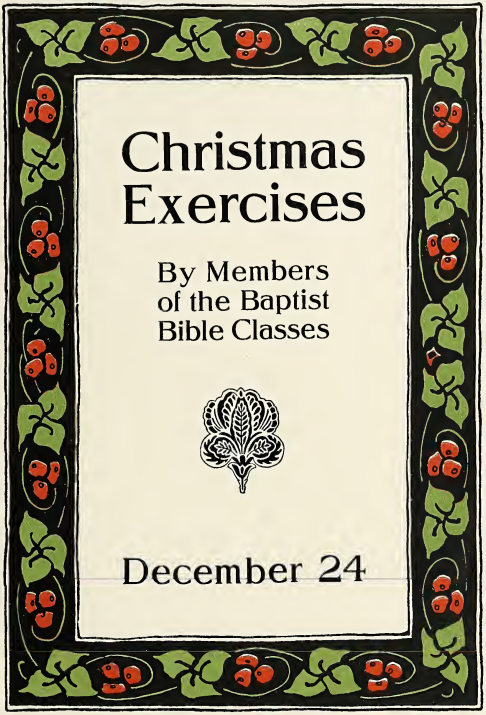
CREASED LEAVES IN ACCOUNT BOOKS.— A. B. J., Bradford, Vermont: Can you give me the name and address of the person who holds the patent or license on the privilege for making creased leaves in account books, especially those used in many banks? I am speaking of a Thompson patent, issued December, 1888, and it is used at the end of right-hand page; usually an inch or so is then turned to the left, and the person using it writes "balances," etc., on this folded-over piece, and when the next leaf is turned this is to lay flat, thus saving a copying of names at every leaf. *Answer.*— The Safeguard Account Company, New York, Chicago and Boston, controls the patent.

PROCESS OVERLAYS.— O. B., Chattanooga, Tennessee: I am interested in process overlays, and in looking over your advertising pages am unable to find any represented except the Gilbert, Harris & Co. overlay. I have written this firm for information and samples, but would like to investigate the matter further, and will appreciate it if you will place me in communication with some other firms who have process overlays on the market. We are still using the hand-cut overlays, and are open to any process which will increase the efficiency of our pressroom. *Answer.*— Besides the Gilbert-Harris Overlay Process, there is the Bierstadt-De Vinne process, of which you can secure full information by writing to the company, at 17 Spruce street, New York city.

RECIPE FOR GUMMING PAPER.— Tucker Printing House, Jackson, Mississippi: Please advise us if you can furnish a recipe for gumming paper that will keep in a damp climate. (2) Do you handle a work on binding and finishing? *Answer.*— For gumming, use fish glue diluted with water to get the right consistency. The B. F. Elwell Glue Company, Rockport, Massachusetts, furnishes fish glues and gums for all purposes. If the work is spread out and well dried and afterward wrapped and sealed, the damp climate has no effect on it. (2) For advanced finishing and ruling, in connection with fine jobbing, we recommend the book by Douglas Cockerell. For practical purposes, the articles now running in THE INLAND PRINTER, under the head of "Modern Bookbinding," are dealing with every class of work.

PROSPECTIVE MARKETING OF CHEAPER MACHINES.— C., S. & P., Cooperstown, New York: What do you have reference to in your October number, page 49, where you refer to "the prospective marketing of cheaper machines" — after having referred to typesetting machines? *Answer.* — The writer of the note you refer to had in mind the possible introduction of the Monoline machine in this country, and the manufacture of the Linotype Junior, which are nearer the market than perhaps others which are contemplated. There is a machine in Chicago which makes type and places it directly into the printer's case, but it will probably be six months before this machine is marketed. THE INLAND PRINTER will give immediate announcement to any device of this nature which is ready for the market.

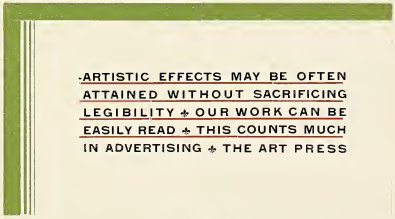
CATALOGUES.— J. A. F., Anamosa, Iowa, writes: (1) A sheet, say 12 by 18, to be folded once, three columns to each page, for catalogue purpose — how large an inside margin, i. e., the width of space between the two printed pages as the sheet lays unfolded, would you consider proper? (2) In the stapling of catalogues or pamphlets of this size or smaller, the thickness also varying, about how far from the back ought the staples to be placed? (3) What kind of glue or cement for tablet work would you recommend? *Answer.*— (1) The width of space between the two printed pages of a sheet the size you mention should be 2½ inches. (2) The staples should be placed 3-16 of an inch from the back edge. (3) Tablet glue can be purchased from the firms advertised in the business directory of THE INLAND PRINTER.



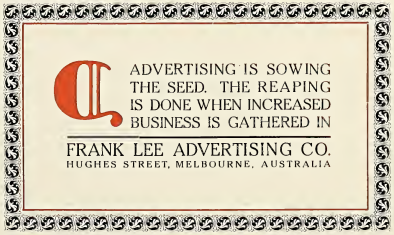
MC CLURE USED IN DISPLAY
MADE BY THE
INLAND TYPE FOUNDRY
SAINT LOUIS



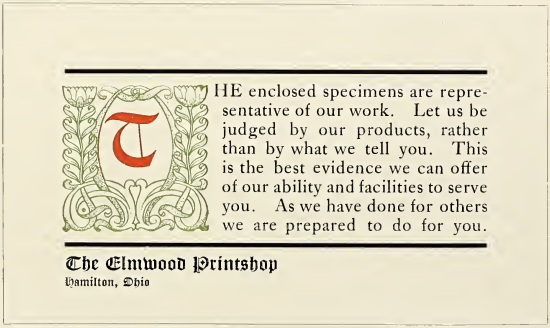
SET IN CASLON TEXT AND CASLON OLD STYLE



SET IN GOTHIC NO. 11



SET IN KENILWORTH



SET IN CASLON OLD STYLE AND CASLON TEXT

MADE BY THE INLAND TYPE FOUNDRY, SAINT LOUIS

HENRY L. SIMONS, PRESIDENT A. J. RICHARDSON, VICE-PRESIDENT CHARLES H. FREEMAN, CASHIER

THE FRANKLIN TRUST COMPANY

CAPITAL, $25,000; SURPLUS, $5,000

COLLECTIONS, INSURANCE, LOANS ON REAL ESTATE

THE OLDEST BANK IN THE STATE OF MINNESOTA
ESTABLISHED JULY, 1825

BIRD ISLAND, MINN. _____ 190__

SET IN BRANDON AND BRANDON GOTHIC

South Norwalk, Conn. _____ 190

To **The Allen-Pearce Company** Dr.

Manufacturers of

Sandrene Hand Soap

Removes Dirt, Grease, Grime and Stains
Cleans Cooking Utensils

Makes the Hands Soft and White

For Machinists, Plumbers, Painters,
Printers, Automobilists

MADE BY THE INLAND TYPE FOUNDRY, SAINT LOUIS

SET IN DORSEY



Christmas
Presbyterian Church
December·24
A·D·1905

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. "For unto you is born this day in the city of David a Saviour, which is Christ the Lord." St. Luke, Chapter 2, Verses 10-11.

Order of Service

at 11:00 A. M.

Processional, Hymn 49	*Adeste Fideles*
Venite	*Costa*
Special Psalms for Christmas Day	19-45-85
Gloria	*Mendelssohn*
Te Deum, in B flat	*Dudley Buck*
Hymn 59	*Carol*
Kyrie	*Mendelssohn*
Credo, "Messe Solennelle"	*Gounod*

Sermon

Hallelujah Chorus, "Messiah"	*Handel*
Sanctus, "Messe Solennelle"	*Gounod*
Communion Hymn 228	*Unde et Memores*
Gloria in Excelsis, "Messe Solennelle"	*Gounod*
Nunc Dimittis, Gregorian	*Tonus Regius*
Recessional, Hymn 58	*Bethlehem*

CASLON TEXT, CASLON ITALIC AND KENILWORTH USED IN DISPLAY

MADE BY THE INLAND TYPE FOUNDRY, SAINT LOUIS

JOB COMPOSITION

BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

MENUS AND PROGRAMS.— A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

SPECIMENS OF BILL-HEADS.— Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents.

LECTURES FOR APPRENTICES.— Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART HINTS.—A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, $1, postpaid.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $3.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, Instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proof-reading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of each sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible, $1.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

ARRANGEMENT OF ILLUSTRATIONS IN BOOKWORK.

In placing a number of cuts in reading matter on adjoining pages, the chief effort of the make-up should be to produce variety. This does not imply that variety should be secured at the expense of unity. Measure harmony or wholeness must be also considered in work which depends chiefly upon the arrangement of illustrations for artistic effect.

Ernest A. Batchelder says in "The Principles of Design": "Variety is often cited as a principle of design. It can not be properly classed as a principle; rather it should be termed as a law, for, like gravitation, variety is inevitable. It is necessarily present to a certain extent in every piece of work. You can not draw a mark on a piece of paper or scratch a line in the sand without having variety. By adding a few more lines greater variety may be secured, a quantity of space divisions may be attained; but you have no design, nothing that will give satisfaction until all those lines and spaces share something in

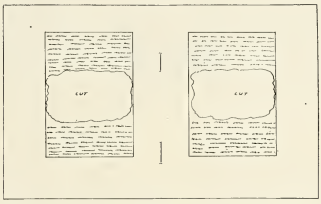


FIG. 1.

common, until they possess measure harmony, wholeness, unity, whatever we may choose to term it. Any one can make an example of variety, but to subordinate variety to unity requires trained judgment."

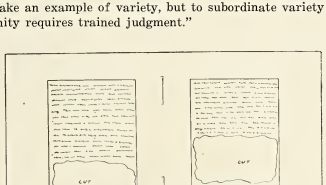


FIG. 2.

While this law is here applied to drawing, to designing, to the arrangement of display lines, to the grouping of matter, it is of the same primary importance in the placing of illustrations.

When all the pages of a booklet containing a single illustration on each page are made up as shown in Fig. 1, the result is unsatisfactory, because the measures and shapes are so nearly alike that the outcome is monotonous; neither does it improve matters to place each cut at the top, or the bottom, or in any other certain position. A work of this kind is a confession of just what you know of make-up. If the compositor conceives that the mere placing of an illustration within a rectangle fills the purpose, the error of his theory will be revealed in the unsatisfactory appearance of his work.

Fig. 2 illustrates an example of variety that is lacking in unity. It shows a common error of make-up. Pages of this kind are the result of composing matter *ad libitum* in long columns on book galleys without regard for the

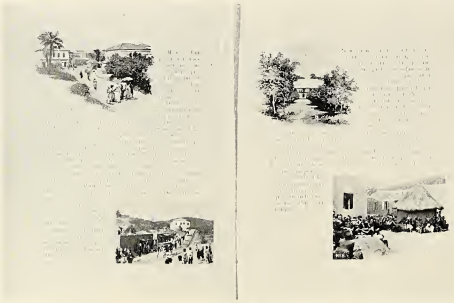


Fig. 3.

prospective position of cuts in the final make-up. Full-width cuts can be transposed, but the position of narrow-measure illustrations, surrounded with type, can not be changed without resetting.

This emphasizes the necessity of a pasted dummy. The most artistic booklet is the one in which the measures, quantity and position of the text have been previously determined in a well-defined plan.

In Fig. 3 there is both variety and unity. Here each illustration, instead of asserting its own independence, has been so placed that it works in unison with its neighbors, and becomes a part of the whole. There is rhythm because there is an interrelation of quantities. This arrangement should be varied on succeeding pages. It is generally necessary because of the difference between the sizes and



Fig. 4.

shapes of illustrations. When a large cut is associated with smaller ones on the same page, or on an adjacent page, the arrangement should be for balance, which will effect variety and unity. Tone balance should be considered in like manner.

Any arrangement of illustrations that lacks freedom and grace should be avoided. The observance of mathematical precision in placing a cut, in an endeavor to secure equal margins at the top, bottom and sides of a page, produces a stiff appearance. It is for this reason that distinctive booklets and editions de luxe are usually made up to show more white at the foot and outside of each page than in the head and binding margins. The proportion of margins to type is a question of beauty, and it is a difficult matter to regulate by a fixed set of rules. Observe the position of the illustration in Fig. 4 in relation to the accompanying page of text. It is not at all a question of utility. It makes little difference whether the picture is placed at the top, bottom or exactly in the center, so far as the exigencies of space are concerned. It is all a question of harmony — the means by which varying quantities may be so related as to be agreeable to the eye.

Fig. 5 is offered as a comparative study. It is the most pleasing arrangement of the two because it is natural; it is simplified according to artistic principles; it possesses freedom as against the precision and restriction shown in the careful centering of the illustration in Fig. 4.

THERE is a source of pleasure in doing good work. That pleasure is twofold when good printing resolves itself into material profit for the producer. The cost of



Fig. 5.

production in any industry is regulated by the value of the materials used and the number of hours consumed in performing the work. The value of materials can be predetermined, but the time required to produce a piece of work is governed almost entirely by the equipment and by the mechanical ability of the worker. The master printer knows that his chief source of profit lies in the efficiency of his employees, and he appreciates the services of the compositor who can produce good results quickly. Mechanical skill is a valuable asset, and it is quite as important as artistic ability. Few men fully appreciate the value of labor-saving wrinkles, but, after all, these little time-savers make a substantial difference in the summing of the com-

positor's daily ticket. Various details of mechanical performance have been covered in this department in the October and November issues of THE INLAND PRINTER, but the subject is comparatively inexhaustible. The reader's interest has manifested itself and other phases of this subject will be covered in succeeding issues. Fred E. Gerrard, Melbourne, Australia, offers some valuable suggestions in this connection. He says: "Ruled blank-books and headings are called for in most job offices and there is one style of composition in which I would suggest an improvement. When the ruled heading is very narrow and the lines are comparatively long, the matter is generally printed to read vertically, as shown in Fig. 6. A heading of this kind is unsatisfactory, and it requires considerable neck-twisting on the part of the reader. By arranging the matter as illustrated in Fig. 7 this trouble is entirely dispensed with, and the lines assume a natural and readable position. In the composition of Fig. 7 any desired angle may be obtained by first drawing a sketch to get the measures and then sawing a piece of wood furniture for each end (Fig. 8). It will be found much easier to set the job and make all the justifications to the vertical ruling before inserting the triangles."



FIG. 6.



FIG. 7.

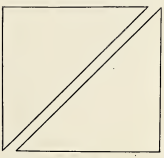


FIG. 8.

IT appears that the main object of the blotter (Fig. 9) is to inform the public that this house does printing "artistically at low prices." One would naturally infer that this specimen is a representative production. It is fair to presume that this is at least one man's idea of the requirements of artistic printing. Unfortunately, there are hundreds of others who would define artistic printing in like manner. To such persons the word artistic is associated with a jumble of ornaments, brass rules and borders, the use of which is governed solely by shallow pride and fruitless endeavor. A well-known writer once said: "A printer may call his place of business a print-shop and by unique devices proclaim his productions as artistic, but he must never forget that the very ones to whom his appeal is directed, the ones whose approval is worth having, are quick to detect the difference between the thoughtful work of the man who is endeavoring to express the best that is within himself, and the affectation of the man who strives to catch the eye with the sparkle of borrowed finery. Produce something that is in truth artistic; do this, and sooner or later your goods will receive recognition, else the experience of other workers in other lines of industry counts for naught." Fig. 9 is a poor specimen of printing and advertising. It is ornamented in a crude manner, it is poorly arranged and emphasis is incorrectly applied. The firm name should be the most prominent line, or it should share equal importance with the word "printing." A rearrangement is suggested in Fig. 10. In this the purport of the advertisement is concise and certain, and the monthly blotter is placed for the greater convenience of the user.



FIG. 9.

Printing? *We Do It Artistically at Low Prices* *Stevens & Danes*

UNION BUILDING
HOMER, N. Y

December—Nineteen-Five

SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24/31	25	26	27	28	29	30

FIG. 10.

REVIEWS.

SCATTERED display composition is featureless and unattractive. Fig. 6 and the reset specimen, Fig. 7, afford study of incoherent display and distinctive clustering.

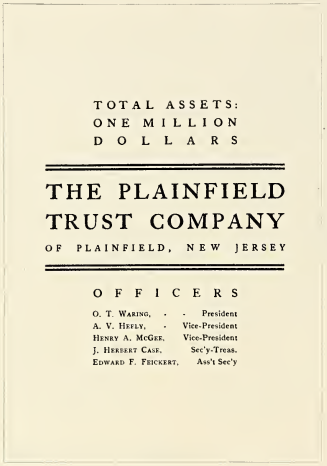


FIG. 11.

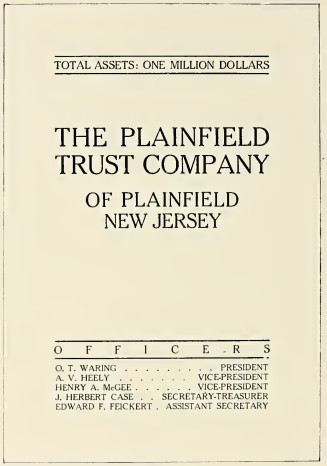


FIG. 12.

The object of display is, primarily, to convey a message. There are but two kinds of display composition — that which conveys the message with directness and certainty and that which does not. Primitive scribes were content to deliver this message through the medium of plain lettering of one size, in paragraphed arrangement. The necessity of giving greater emphasis to important features followed as a natural consequence. This was the beginning of display. The same motives that suggested especial emphasis to vital parts of the early manuscripts are the stimulating factors of modern display composition. Certain lines were underscored, or enlarged, or superimposed, or written with distinctive characters to enable the reader to grasp the gist of the message without scrutinizing subordinate details. Then followed the art of printing and, later on, advertising — which was the true beginning of display in the modern sense of the word. Advertising has suggested other and cunning means of attracting special attention — it has developed competition for control of the greatest amount of attention. But emphasis is not the only attention-compelling device. Symmetry, balance, harmony — anything that supplies beauty, is attractive. The greater effectiveness of an advertisement depends chiefly upon forceful display or emphasis — in a title-page, upon beautiful proportions. Fig. 11 is an example of monotonous display composition. Line and letter spacing are carried out with uniformity, and by this means the feature lines and the subordinate matter are scattered — in open order — over the entire printing area. The compositor has failed to maintain logical order among parts. After the apprentice has thoroughly mastered mechanical construction, he should apply himself to the study of grouping and "whiting." Fig. 12 shows the importance of presenting one thing at a time, by subordinating lesser parts; the value of effecting distinction by using contrast of "far and near"; the significance of white space between the

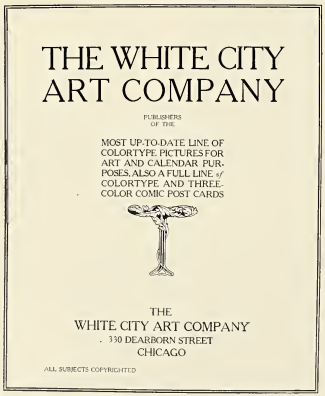


FIG. 13.

groupings for the sake of providing uniform margins as a preserver of unity. Fig. 13, a specimen of title-page composition submitted by Roland C. Stovel, with the Sleepeck-Heilman Printing Company, Chicago, offers an interesting study in grouping. The feature lines are intensified because they are superimposed and distinctly separated from lesser parts of the display. There is an interrelation of shapes and logical order among the various groupings; the white space has been arranged to effect the best possible illumi-

Globe, Arizona, _____ 190__

M. _____

To **The Arizona Silver Belt** Dr.

Jos. H. Hamill — Editor and Proprietor

Complete Job Department

Prints all the News of Globe Mining District and the Local, County and Territorial News

Orders Delivered Promptly at Time Promised

Terms, $2.50 the Year, Strictly in Advance

Official Paper of Gila County, Arizona

FIG. 14.

nation of the type and there are no detractive ornaments. This specimen shows the kind of composition which depends largely on type — not ornaments — for its character.

THE use of brass rules and ornaments is subject to restrictions. They are of value only when they assist in the completion of a design. Type display, stripped of all ornaments and rules and reduced to the lowest terms of simple arrangement, is more effective from a commercial standpoint and is finer art than if burdened or surrounded with detractive accessories. Underscoring rules are often used to supply added emphasis to a display line. If they fulfil the purpose, their use is largely utilitarian. When they are intended to give added beauty to the completed job, their use is arbitrary, for they fail of the purpose. It is hard to understand the real intention of a compositor who would underscore six lines in a plain business heading (Fig. 14). If it is done for emphasis, the results are entirely opposite. The effect is to detract from the real purpose of the display. Elimination and a few minor changes in the word and line spacing would produce a good specimen of plain printing. These suggestions and other improvements in the arrangement have been applied in the reset example. (Fig. 15.)

Globe, Arizona, _____ 190__

M _____

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Prints All the News of Globe Mining District and the Local, County and Territorial News

Orders Delivered Promptly at Time Promised

Official Paper of Gila County, Arizona Terms, $2.50 the Year, Strictly in Advance

FIG. 15.

AN EFFECTIVE WAY OF INCREASING EXPORT TRADE.

Under the above heading we read in *Der Einkäufer*, of Berlin: "The American Consul at Prague, Urbain J. Ledoux, has, on the pattern of a chamber of commerce, established a special bureau called the commercial intelligence department of the Prague consulate, affording every opportunity for the registration and examination of catalogues of all kinds, and so classified that importers and exporters can be posted immediately upon the possibility of their doing business.

"The catalogues, prices current, discount sheets, etc., must naturally be so arranged that anybody seeking information can find it at once. Catalogues without prices or discount lists would be useless; moreover, the weights and measures should be reduced to the standards adopted in the country of their destination. Lists of reference should also be added.

"The catalogues and other printed matter are classed according to the different branches, so that the visitor may easily find what he wants. In order that the filing can be done effectually, it is necessary that parties sending printed matter should at the same time advise our consuls regarding the various specialties they handle, so as to save tedious searching and to facilitate registration and classification of their goods.

"In bringing this new form of commercial propaganda to the notice of our readers, we can but invite them to join a movement which under modern circumstances can be but productive of beneficial results and result in the extension of our foreign trade."

LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

HANDBOOK OF LITHOGRAPHY.— By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

GUMMING OUT LIGHTS ON ALUMINUM.— F. C. Company, Rochester, New York, writes: "Could you kindly inform me what to use to stop out lights on aluminum plates when drawing with crayon upon already crayoned tint? I have used gum arabic as well as white of egg, also some of the etching which the printer uses for etching the plate, and I always found that the acid pulls off the previously drawn crayonwork." *Answer.*— Use gum gamboge. The pure gum arabic is too brittle for that purpose on metal plates. The gamboge manufactured for water-color painting will answer the purpose.

FILLING IN OPEN VEINS WHILE PRINTING.— C. R., Baltimore, Maryland, writes: "I have observed with interest what you say in regard to the treatment of veins which annoy the pressman during the process of printing in the steam press, and I found that your advice to use oxalic acid is very useful. But it will not do for such veins as are absolutely open, wide and deep, and where the two edges of the vein are printing along with every impression. I have found a way which has helped me out of more than one difficulty. The trick is this: I clean the open vein or fissure and then drop some hot paraffin into it, shave the paraffin even with the surface, and dust some pumice powder over it. During the run I may have to clean out several times, but it helps me over a difficulty all right."

COLOR CHARTS AND GUIDES.— E. J. M., East Norwood, Ohio, writes: "Kindly let me know if there is any book or chart which gives information how to mix colors or tints; something that will give the proper proportions of each color, to get the various tints, etc. Also samples showing results of various compositions." *Answer.*—Chevreul, the great color expert and chemist, has written a voluminous treatise upon the subject of "Color," and the same has been translated into English, in fact into most languages. But for the average workman it is too exhaustive, and it takes a person with a very firm resolve and a large stock of latent talent to master the subject of color without a guide in the shape of an experienced teacher, unless, of course, he has the facilities to practice daily on the subject. Our correspondent should read Chevreul's book and take copious notes therefrom, but at the same time he should get Prang's color chart, as Chevreul's book has no color plates. He should also enter into communication with an expert, who will in a few lessons teach him the principles upon which the whole color structure stands.

TO PREVENT GELATIN FILMS TAKING UP MOISTURE.— C. L., Cincinnati, Ohio, writes: "Will you kindly describe in your next issue how to prepare gelatin in a way that will prevent it taking up moisture from the air so easily; the same time the gelatin must not get brittle, but, on the contrary, should be tough and elastic. It also should be clarified as much as possible. For my purpose I use about two quarts at a time, which is poured on glass plates. The sheets when dry have the thickness of heavy bond paper." *Answer.*— The only way with which we are familiar to make gelatin folios hard is to add chrome alum and dissolve the finest gelatin in water bath; then filter into another warm water bath and pour out while still warm. The proportions are as follows: To one part of chrome alum add two hundred parts of gelatin. Before dissolving, break the same up into little bits; then filter. There are some other ways to treat gelatin for different purposes. For instance, to produce it pliable and yet impervious to water, coat the gelatin with regular collodion. In order to make a special study of this subject we would advise procuring the admirable work, by Professor Eder (in German), "Upon the Reaction of Chromic Acids Upon Gelatin, etc." Orders can be sent to The Inland Printer Company.

CAUSE OF GRAY SOLIDS ON ZINC PLATE TRANSFERS.— "Reader," Dunellen, New Jersey, writes: "Kindly state why work from zinc plates comes up with rotten edges and gray solids. Our method is the following: When transfer is made we gum up, rub down smooth, and when dry roll up with greasy ink; then wash out with water and etch lightly; then roll up with thin ink, dust over with talcum and etch stronger. Gum solution is of syrup consistency, etching preparation, first etching 1-20 phosphoric acid to one of gum; second etching, 1-10 part phosphoric acid." *Answer.*— The error is undoubtedly made in not washing out the ink of the transferred work with turpentine and then, preferably, *rubbing*, not rolling up with "black solution"; when that is dry, washing out with water and treating with ordinary roller to take off all superfluous ink. The work will then stand clear and sharp and will resist a light etch better. At this stage powdering can be done, but never allow the plate to stand without gum. After subsequent rollings and stronger etchings, impressions can be made. Otherwise a person can follow most any ordinary procedure considered legitimate on stone. Every printer knows that when the ink is used too thin the lines will not be likely to appear sharp and the plate is apt to take on a scum.

ABOUT TRACING PAPERS.— A reader of THE INLAND PRINTER writes: "I send you enclosed a sample of the tracing paper we have used for years in this establishment. That, as well as our transfer paper, is made by a boy. He had learned it from my father, who was an old English lithographer. The point I wish to get at is this: Our new engraver claims that it is no good and he will not use it. Kindly give us your idea about it." *Answer.*— The tracing paper sent as a sample fills only one require-

ment in a tracing paper — it is transparent enough for the most ordinary use, but being made of common tissue paper it is brittle and the pencil point breaks through. It is most likely coated with balsam copaiba, thinned in turpentine. In a broad sense, there are four different kinds of tracing papers; first, the ordinary, semi-transparent, made of good, stout paper with a fine tooth for the pencil. It comes in large rolls and is the best for large work. Second is the tracing cloth, a white, waxed linen of great strength, and the best for maps, plans, etc., especially where exposure over chromated surfaces or blue-prints is intended. Third comes the French or vegetable tracing paper, which comes as thin as any paper can be made, is almost as transparent as gelatin, and, in fact, can be used for nearly as fine work, also for making key plates with pen and lithographic or orthographic ink. Fourth are the gelatin folios used mainly for keying color plates and for tracing with a steel needle such work as requires the most absolute accuracy and detail. Each of these mediums has its own peculiarities and advantages. There are also transparent papers provided with a mechanical grain, lines or stipple for the purpose of laying over a subject to be copied while passing the point of a crayon over the lines and then transferring to a stone or plate. Regarding the above-mentioned "home-made tracing paper," I do not blame the lithographer who will not use it at the present day.

LITHOGRAPHIC TRADE SCHOOLS IN EUROPE.— C. S. H., Troy, writes: "Would you kindly mention the names and locations of all the schools for learning lithography in Europe, of which you have any knowledge. Also if these schools are open to every one, and, if possible, mention the price of tuition of some." *Answer.*— We quote from the "Winona School of Lithography" circular mentioning some of the principal schools at this time in Europe, but can not state what is the price of tuition. In Germany the "Royal Academy of the Graphic Arts and Book Craft," at Berlin, includes in its latest and enlarged program, besides drawing, modeling and printing, etching, engraving and drawing on stone, and printing therefrom. Then the two "Schools for Artisans" (*Handwerkerschulen*), private undertakings, yet inexpensive, whose calling it is to supplement the practical work of the apprentices at their respective shops with the necessary artistic professions, scientific and even commercial training. The schools cover a variety of professions, same as our Winona Technical Institute, and in their printed catalogue of subjects offer the student in lithography, among general branches like chemistry, physics and mechanics, special courses in drawing of lettering, sketching of all manner of commercial work in black and in colors, photolithography and practical work at presses in all branches of lithographic printing. The greatest institution of its kind, however, is the "Imperial Graphic Institution and Experiment Station" of Vienna, Austria, in existence since 1897. This richly endowed school declares its object is "to further the teaching of the most important photographic, reproductive and graphic printing methods and their application to art, industry and science." Its plan of tuition is very comprehensive and covers every conceivable field of activity calculated to complete the education of the young adept of the graphic arts in general and of lithography in particular. In Paris, the *Ecole des Arts et Metiers* (School of the Arts and Crafts) is following successfully the same plan as the German and Austrian institutions mentioned. As to the efficiency of the curriculum of this and two other similar institutions, all maintained by state and city contributions, an unimpeachable critic avers that "these schools are, in the best sense of the word, model institutions for professional tuition and form a fine support to the French art industry." What this implies we all can judge. The art industries of France are renowned the world over. In the eastern quarter of London there exists the "St. Bride Foundation Institutions of Printers and Kindred Trades of the British Empire," active since 1891. It carries on a complete line of technical courses, both in lithography and letterpress work. This is a private institution and quite inexpensive. The "London County Council School of Engraving," in existence ten years, was founded for those actively engaged in the pursuit of one of the graphic arts. It has courses in all branches of mechanical, chemical and artistic lithography. Its program includes a long list of lectures by professional men, and among the subjects of discourse are the following: "The Light and Power of Illustration," "Electricity," "Lettering," "How Paper is Made," "Harmony and Contrasts in Color Mixing," "Printing as an Art," etc. The "Glasgow Technical College" is just now being equipped with a new building for its lithographic section, for which a complete up-to-date plant has been laid out, with all modern machines, presses and improvements. It will cover "the whole ground of lithography, its scientific principles, nature of the materials, machine construction and the necessary instruction for the treatment of metal plates, the knowledge of which is becoming daily more important to every workman who wants to take, or to keep, a first place." This latter institution seems to enjoy the active support also of the organized lithographers of Glasgow, and the conclusion is inevitable that wherever these schools have been established on the other side of the water, whether as state or private undertakings, they have found the ready endorsement of the workers in all branches of lithography.



WHY CHRISTMAS DINNER WAS LATE.
Photo by Guy
— *The Auckland Weekly News.*

THE "INLAND HABIT."

I have been taking THE INLAND PRINTER from the newsstands for four years now, and as I have contracted "THE INLAND habit" beyond all hope of ever getting separated from it, thought I would save a little by subscribing direct. — *L. W. Cole, Albion, Michigan.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

TWO OF the finest publications, typographically, that I receive come from Ware Brothers Company, Philadelphia. One is the "Convention Number" of the *Implement Age*, sent by H. B. Woodruff, who has charge of the mechanical work, and the other the *Carriage Monthly Daily*, sent by F. M. Joebges, the assistant foreman. The latter is printed on the better paper and from a mechanical standpoint is almost perfect.

AD.-SETTING CONTEST No. 18.—The marked success of previous ad.-setting contests has been duplicated in No. 18, as 107 compositors entered 125 specimens, nearly all of which are of high character. The percentage of contestants from Canada is fully as high as usual, and it would not be surprising if the United States compositors were obliged to divide their honors with their neighbors across the line. There is one young lady in the list, and it is to be hoped that her effort will be complimented with a share of the honors. At the present writing, although the returns have only just commenced to come in, Nos. 81 and 112 are receiving the most attention, while No. 85 is also in the race. All of these were submitted by compositors in the East. It is expected that everything will be in readiness for the publication of the result in THE INLAND PRINTER for January.

BUILDING THE WANT ADS.—D. M. Berran, of the *Kennebec Journal*, Augusta, Maine, sends a very interesting letter, describing how the want ads. in his paper were more than doubled within a year:

O. F. Byxbee, Chicago:

DEAR SIR.—Please find enclosed specimens of want ad. advertising and the results therefrom. Perhaps a little explanation as to how we have built up our want columns may be of interest to the craft. Less than a year ago our want department was less than one-half its present size, and it is daily growing larger. About ten months ago we began a series of advertisements such as I enclose. These appeared daily in the paper on almost every page, and it was soon apparent that they were pulling, as new ads. came in in greater numbers. We changed the style of make-up of the ads., putting on a heading running across five columns. Our latest idea is what we are the proudest of, and that is the want ad. contest. This contest bids fair to be a popular one and assures the *Journal* of what it has had for the past eight months, and we hope will continue to have—the largest want-ad. department in either Maine, New Hampshire or Vermont.

Very sincerely yours,
D. M. BERRAN.

Why a Journal Want Ad Pays:

Because it is read by thousands of city folks every day.
Because the R. F. D. routes carry it to 2000 country homes.
Because the cost—5c a day—is small and returns large.

No. 1.

The ads. for the want department, referred to by Mr. Berran, were set in various sizes and styles. Nos. 1, 2 and 3 are samples of some of the smaller ones, and a few others read as follows:

There's a Reason

For the same results you get from using the Journal's Classified Advertisements

It's Just This:

City people in Augusta, Hallowell and Gardiner, and in Waterville and up-river towns get the paper every day; thousands of them will see your ad before breakfast. Then the R. F. D. routes carry it to 2000 country homes where it will surely be read.

A Big Field to Draw From

No. 2.

Never a better time than now for an ad. in the classified columns. Costs you 5 cents a day.

A persistent little worker who never fails—a *Journal* want ad. Have you ever enlisted its services?

Chock full of results—a *Journal* want ad.—a nickel a day.

Classified ads. get quick returns. We are daily in recipt of letters which speak the worth of our classified ads. People who use them testify to their value for quick and satisfactory returns.

That tireless little worker—a *Journal* want ad.—makes over six thousand calls every day, repeating over and over its little story of an opportunity.

The "Journal Want Ad. Contest" is bringing in many letters and creating considerable interest. It is described at the head of the *Journal's* want ad. page as follows:

We are going to inaugurate a contest that will be a novel as well as an interesting and instructive one to *Journal* readers. In order to show our

A MARKET FOR FARM PRODUCE

A JOURNAL WANT ad will sell any surplus apples, potatoes, cabbages, turnips or other farm products that you may want to dispose of. Send us an ad reading like the following:

FOR SALE—SEVERAL BUSHELS OF potatoes; also apples, etc. At quality and prices right. Mr. ——, R. F. D. ——, ——, Maine.

You will be both pleased and surprised at the results and will tell your neighbors about it. 15c. for one time and 5c. for each additional insertion.

No. 3

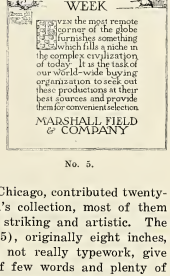
readers the true worth and power of the little want and for sale ads., we shall offer prizes to those who send in the best and most interesting account of their experiences in using the *Journal* want column. These "Little Want and For Sale Ad. Stories" as we shall call them, may be about anything you may have accomplished with the aid of these ads. or their value to

you. For instance, if you advertised for a hired girl and secured one, you might say there is nothing to write about, but perhaps if you think a bit, there may be something interesting after all, if told in the right way. There will be no complicated rules to follow; you simply write of your experience in your own way and send it in and it will have a careful consideration along with the others. We might suggest, however, that the stories be made as brief as possible without destroying the sense of the story. To the person whom we consider has sent in the best story we are going to give a year's subscription to the *Daily Kennebec Journal;* to the next best, a six months' subscription; to the third best, a three months' subscription. If you have never used a want ad., run one and see what your experience will be. The contest opened Wednesday, October 18, and closes December 1, 1905. One story will be selected at random from the rest and published each day, but all will have an equal consideration in the final selection, whether or not it is published.

GOOD AD. COMPOSITION.— I have been completely overwhelmed with ads. sent for criticism this month, and it is impossible to devote the space necessary for individual comment. Instead of this I will reproduce a few of the specimens submitted and call attention to some of the good points in their composition. The advertising depart-

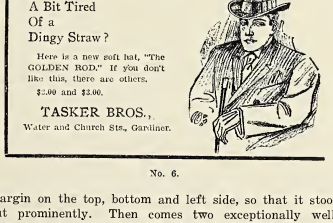


No. 4.



No. 5.

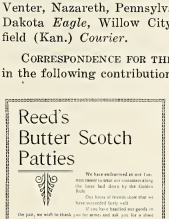
ment of Marshall Field & Co., Chicago, contributed twenty-four large ads. to this month's collection, most of them full pages, which are at once striking and artistic. The two reproduced (Nos. 4 and 5), originally eight inches, three columns wide, although not really typework, give an idea of the effectiveness of few words and plenty of white space, illustrated with drawings appropriate to the text. In a package sent by D. M. Berran, of Augusta, Maine, is one that impresses me as being a particularly good ad. (No. 6.) This was set with ample white



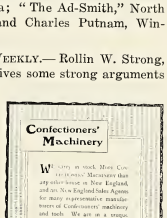
No. 6.

margin on the top, bottom and left side, so that it stood out prominently. Then comes two exceptionally well-balanced ads. (Nos. 7 and 8) from F. Valleley, of Philadelphia. The contrasting display, perfect balance and general neatness of these two ads. would appeal to any one. L. E. Ovenden, of the *Pawnee Chief*, Pawnee City, Nebraska, sends more than fifty ads., every one a good one, and others which deserve mention are those received from Harry Hermann, Jamestown, North Dakota; H. E. Venter, Nazareth, Pennsylvania; "The Ad-Smith," North Dakota *Eagle*, Willow City, and Charles Putnam, Winfield (Kan.) *Courier*.

CORRESPONDENCE FOR THE WEEKLY.— Rollin W. Strong, in the following contribution, gives some strong arguments



No. 7.



No. 8.

in favor of correspondence as a means of financial advancement for the country weekly:

Is country correspondence a good feature for the country weekly? Is it a financial success? Like many other problems, either "yes" or "no" will answer these questions. That is, if the correspondence is handled right, "yes" will be the answer; otherwise "no." A live, newsy letter from each well-settled locality every week is as good a foundation upon which to build a subscription list as can be found, I verily believe.

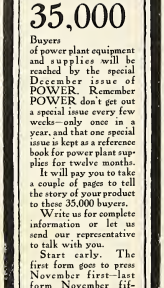
The main difficulty with most correspondence is that it is lifeless. And I think the newspaper publisher is more to blame for this than the correspondent. The publisher himself is too frequently lifeless and neglects to coach his correspondents. To state that "John Jones visited Sunday at the home of Peter Jones," who lives half a mile distant, is what I would term lifeless news. It interests five or six people no doubt, but that is wasting too much space for the balance of the readers of the publication. It is true that these little items have some value, but the correspondents should be taught to write items of general interest, if possible. At least, they should write items of general interest each week, and such a course will attract every reader's attention. For instance, a little story relating to a second crop of strawberries in Si Jones' backyard, or one dealing with a 140-pound squash, is worth twenty times more than the average personal item. I have recently noticed that several otherwise first-class country weeklies have published a six-column page of correspondence, and that not an item on the entire page was of general interest, would not appeal to any one except those who knew the people mentioned, or were acquainted in the community from which the items were sent. That is what I call "dead" correspondence, and there is no excuse for such.

It is the general rule — a rule invented by some mossback years ago — not to permit correspondents to make editorial comments. This rule is the most detrimental that could be made. Correspondents who express themselves regarding local questions will command a larger reading public than by any other means. It is true that many of them do not know how to write editorials of local interest, or at least they would not unless given a few pointers; but I consider that this feature is very valuable. Writers from the rural districts should confine their remarks to their localities, or to something that affects their localities. In some instances they need to be edited, and this fact should be readily understood — that any personal comments are subject to the blue pencil. Nothing will stir up more interest in a community than a little editorial relating to some issue of vital importance in that community — the school question, the road question, the crop question, and many others, for instance. Discussing religious questions should never be permitted, however. The correspondence on a big majority of weekly newspapers can be made one hundred per cent more valuable to both publisher and reader, with no extra expense on either's part. Give the correspondents a few "heart-to-heart" talks, through the medium of a small circular (or even in the newspaper, for it will be interesting reading for all), and allow them more privileges in writing. A little humor mixed in the weekly letter is a splendid feature.

I repeat: Have the correspondents write short editorials of local interest, and have them write all the stories of general interest that it is possible for them to write.

Mr. Strong has very good ideas in regard to correspondence, but he certainly underestimates the value of

the small personal items. Some of the most successful weeklies in the country, those with the largest subscription lists, are those which make a specialty of short items of correspondence, items covering as far as possible all the big and little doings of people in large and small communities. Personal items are sought, and rightly, too, for the man is yet to be discovered who fails to find a certain enjoyment in seeing his name in print, and if he is not already a subscriber it will make him a good prospect.



No. 10.

THE circulars issued by newspapers usually contain too much matter. No. 10 is an exception. *Power* here tells its story in a concise way and in an attractive manner, and did not forget to put its address at the bottom — not an unusual oversight.

TWO PAGES of a recent issue of the Louisville (Ky.) *Courier-Journal* were devoted to reproductions of headings on "exclusive" news articles appearing in its columns in two weeks. The first page was headed, "Some Scoops," and the whole made a telling argument.

JOHN S. ADAMS, circulation manager of the Humboldt *Times*, Eureka, California, believes in systematic work in all lines, and as a result the *Times* enjoys a good circulation which is steadily increasing. In securing subscribers, he sends sample copies for a week, preceded by a strong letter. Subscribers must pay in advance and keep in advance. As soon as a subscription expires the following courteous request for payment is mailed:

Your subscription to the Humboldt *Times* from..... to.....amounting to..... is now due.

In asking you to pay in advance, we are only doing what has been found necessary by all who publish a newspaper with any success, as is evidenced by the fact that when you subscribe for a San Francisco or Eastern newspaper or magazine you are compelled to pay in advance, and no credit is extended, your paper being stopped immediately if a further subscription is not received. We are always glad to extend credit to our subscribers when it is not convenient for them to pay. At the same time, all subscribers should give their local paper the same support as they do to one published elsewhere, by paying as soon as possible.

It does not mean we are doubtful about getting our pay, but merely that we need the money. The expenses of running as large a paper as the Humboldt *Times* are very heavy, so it is important that we receive all subscriptions regularly. Please do not consider that this is any reflection on your credit, or that there is anything personal about it, because this same circular goes to all alike.

If we were dealing with only one person, or with fifty, or a hundred, delay would make little difference, but with three thousand subscribers it is important that subscriptions should be collected. If one man owed for the *Times* for three thousand years' subscription, it would look like a pretty large debt, but the effect is just the same when three thousand people owe $6 a piece, $18,000.

Thanking you for your patronage in the past, we remain,

Very truly yours, CIRCULATION MANAGER.

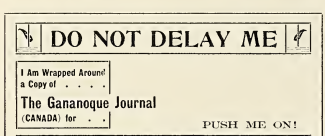
Every subscription is acknowledged and new subscribers are requested to notify the office immediately if the paper fails to reach them by 6:30 A.M., when a copy of the *Times* is promptly sent by special messenger. Every complaint is acknowledged by letter and a "Complaint Slip" is also given the carrier, who must report within twenty-four hours, and must positively secure the signature of the subscriber on the slip. This assures both manager and subscriber that the complaint has received attention.

CHRISTMAS presents to the extent of $600 are to be given to agents and club-raisers by the Louisville (Ky.) *Courier-Journal* for the largest numbers of yearly subscribers secured before December 15. The first prize is $100 and the second $50. In addition to these there are nine first prizes of $30 each and an equal number of second prizes of $20 each for the largest number secured in various States. These prizes are entirely additional to a commission of fifty per cent allowed all agents who send in two or more subscribers. Such liberal terms and prizes should result in a tremendous amount of new business.

A GOOD plan for making use of the local merchant to advertise a paper is being operated by the North Dakota *Eagle*, at Willow City. Slips, about 3 by 4 inches, printed in red ink with the following expressions, are furnished the advertisers, who place one in each package of merchandise sent out:

Read our advertisements printed in the *Eagle*, for they will save you dollars.
Read our advertisements printed in the *Eagle*, for it will pay you big.
Read our advertisements printed in the *Eagle*. Bargains every day of the week.
Read our advertisements printed in the *Eagle* for guaranteed bargains.
Read our advertisements in the *Eagle* and get your goods here.
Read our advertisements printed in the *Eagle*. They tell good news.
Read our advertisements printed in the *Eagle* and you will make money.
Read our advertisements printed in the *Eagle* for good goods cheap.

SOMETHING unique in a newspaper wrapper is being used by the Gananoque (Canada) *Journal*. The card



No. 9.

reproduced herewith (No. 9) is printed on the wrapper, the name and address being written in the blank space.

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Brantford (Ont.) *Expositor*.—Your "Main Line Number," with its thirty-two pages, is a very creditable piece of work. The make-ready on the half-tones in the second section was neglected, which is particularly noticeable in those which are vignetted. If it was impossible to give these the necessary attention in this part of the paper, they should have been run in the following sections, which were printed on better stock.

Odebolt (Iowa) *Record*.— Larger heads would improve the first page — the second part of your present heads particularly is too small. "Contents for This Week" should be in smaller type. The heading on your local items, "The Weekly Round Up," should be larger and the ornamentation lighter or omitted.

Reflector, Indiana Reformatory School, Jeffersonville.—You did good work on your "Prison Sunday Issue." The border used on each page was too ornamental, and the date should have followed the title.

Sullivan (Ind.) *Union*.— News attractively presented, but could be improved by better pressw ork and bringing up the column rules.

Wenatchee (Wash.) *Republic*.—Your regular and special issues are certainly fine pieces of work. A single or parallel rule across the tops of the pages would make a better finish.



In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.25.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

THE HALF-TONE PROCESS.—By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua School of the Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.—By H. Jenkins. Combining practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

THE PHOTOENGRAVERS' UNION.—James McHardy, Toronto, who wants to know all about the Photoengravers' Union in this country, should address his questions to H. E. Gudbrandsen, 282 Hodge avenue, Cleveland, Ohio, who is secretary-treasurer of the International Photoengravers' Union of North America.

NOVELTIES AT MEISENBACH'S.—Meisenbach, of London, is now making lithographic posters in half-tone, 52 by 72 in size. A novel feature of the mammoth printing frame used to get prints that size is that it is fitted with pneumatic cushions that give the pressure by pumping them up. Compressed air is also used in the art department, where a motor keeps a tank filled with compressed air, on the principle of the Westinghouse air brake. When an artist wants to use an air brush, he simply takes the brush in hand and turns on the air valve.

THE CHALK PROCESS.—V. Hannum, Zanesville, Ohio, writes: "Please answer in Process Notes of THE INLAND PRINTER whether or not I can find formula for a coating for chalk plates in any previous numbers of your journal, and if not, can you supply me with a recipe that will work satisfactorily?" *Answer.*—See INLAND PRINTER for November, 1900, page 277.

OINTMENT FOR BICHROMATE POISONING.—We hear so much of bichromate poisoning among processworkers that the following ointment, recommended by the *Photographic Times*, should afford considerable relief to the worker who finds himself suffering from irritations caused by the bichromate:

Mercury (by weight)	1	ounce
Nitric acid	3	ounces
Prepared lard	3¾	ounces
Olive oil	8	ounces

This should be dissolved carefully at a temperature of 212° F. The mixing should be very thorough and the whole should be stirred until cold. It is applied like any other ointment.

A PREVENTIVE OF BICHROMATE POISONING.—"Photolithographer," Cincinnati, writes: "I have noticed the ointment you recommended for rubbing on the hands to prevent bichromate poisoning. It seems practical enough. If you think it worth while you can print the simple method of accomplishing the same purpose which I have used for twelve years. When I sensitize the gelatin paper I use a bichromate solution as strong as ten per cent — one which would be sure to poison my hands if I did not use the following precaution: Before going to work I wash my hands with tar soap and hot water, dry them thoroughly, and while they are dry and warm I rub lard into them while holding them over heat. I see to it that the lard is well under and around the finger-nails. My hands, so treated, will not absorb the bichromate solution. To remove the lard, I wash my hands in hot water containing a little ammonia and again with tar soap. My hands are always free from bichromate stain and danger of poison. I must add, however, that I had an apprentice once who was badly poisoned, though he used the lard. I think it was due to the condition of his blood."

A PROCESSWORK STUDENT.—Fred Affleck, San Francisco, California, asks: "Could you please tell me the names of schools where processwork is taught, stating length of course, etc.? Do you consider American or English methods of work best? Is the dragon's-blood method simpler and better than rolling-up for linework. The English seem to prefer rolling-up. I have Jenkins's "Photoengraving," also "Verfasser's Half-tone Process," but Jenkins's formulas differ considerably from Verfasser's or Wilkinson's. While Jenkins's operations are less in number, he also gives the same formulas for both line and half-tone. Which method do you think best? Can collodion emulsion be used for linework? Is it as good as wet collodion for line? Do the English turn out better work and are their schools superior? Could one learn in such a school sufficient to fit one to take a position as operator in a shop?" *Answer.*—The Bissel College of Photoengraving, Effingham, Illinois, teaches processwork. They will be glad to furnish full information regarding terms, etc. American methods are, of course, the best in the world. The dragon's-blood process is a better one than rolling-up. They have

good schools in England, and if you remained there long enough you might be fitted to take a position. You have at present the best books printed on the subject of photo-engraving. You can use the same formulas for line and half-tone. Collodion emulsion can be used for linework, but wet collodion is better.

ENGRAVING COPPER PLATES INTAGLIO FOR POTTERY PRINTING.— From one of the largest potteries in Trenton, New Jersey, comes this inquiry: "How are copper plates engraved by photoengraving for pottery printing?" *Answer.*— This has been told before in this department. F. W. Plews describes in the *Process Photogram* a simple method for engraving intaglio plates as follows: "Let us suppose we have an intricate piece of work to produce; we could make a drawing considerably larger to secure accuracy; this drawing could then be reduced to the size required, and a positive transparency made either by contact with a negative or by producing a positive from it in the camera. This transparency is then placed in contact with a copper plate coated with any good fish glue formula. After exposure, it is developed in the usual way to get rid of the soluble glue from the lines of the drawing, stained with violet dye and rinsed, and, if satisfactory, it is then burned in. The plate, when cooled, is cleared previous to etching in the following bath:

Sodium chlorid (common salt)	2 ounces
Glacial acetic acid	¼ ounce
Water	8 ounces

The etching should not be carried too far if the plate is to be used to pull lithographic transfers from. For transfers for pottery printing, the etching can be carried much deeper. The etching solution is a 43° bath of perchlorid of iron."

COLOR PHOTOGRAPHY.— L. de V., New Orleans, writes: "I take THE INLAND PRINTER on account of the information I get from it. I am a hard-working photoengraver, desirous of improving myself, so I study everything in the engraving department. I can not get through my head what you mean by plates sensitive to red and sensitive to green. Does that mean that they will photograph no other color? What are color screens for? Please give me a simple explanation of color photography." *Answer.*— To reply to these questions fully would require a book like "Von Hubl's Three-color Photography." In 1873 Dr. H. W. Vogel discovered that bromid of silver could be made sensitive to either green-yellow or even red rays of light, by staining it with different aniline dyes. His first experiments were made with silver bromid in collodion, but later experimenters found that the silver bromid in gelatin, the ordinary gelatin dry plate, could be stained with alinine dyes and made extra sensitive to special colors. The color screens or filters are used to prevent rays of light from reaching the plate other than those required in each negative. The color photography of interest to readers of this department is the indirect method by which three negatives of the object are made. One negative contains a record of the yellow, another a record of the red and the third a record of the blue. By making printing surfaces from these three negatives and printing in yellow, red and blue inks the three-color print is made, and the method is called the indirect method of color photography, or three-color photography.

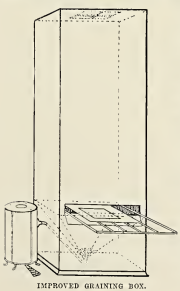


SHOOTING LACHINE RAPIDS, ST. LAWRENCE RIVER, GRAND TRUNK RAILWAY.
Photo by William Notman & Son, Montreal, Canada.

ABOUT ROLLERS.—"Reader" writes an interesting letter from Havana, telling, among other things, about his trouble with composition rollers imported from New York. He says: "One of them I use to ink up the bichromatized albumen print on zinc and the other for inking with good half-tone ink the etched zinc to get a proof. For a time the rollers worked well, but I notice that during the rainy season they refuse to take ink, particularly the proving ink. I keep the rollers in a box when not in use and clean them only with turpentine. Could I not use rubber rollers or some composition that would not be affected by climate, which, I think, is what knocks out rollers here?" *Answer.* — In my own practice, I have always used a smooth-skin, leather lithographic roller for inking the albumen print on

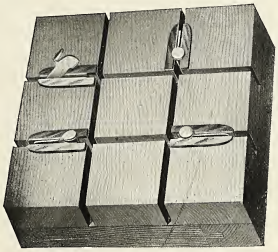
the zinc plate, and this is what you should use. A stiffer etching ink can be used and a thinner and evener coat can be had. Even for proving, a smooth-skin lithographic roller would be better in your climate. To keep the leather roller in condition it should not be cleaned with turpentine or anything that will remove the oil from it. The old or "dead" ink can be scraped from it with a palette or dull-edged knife and the roller rolled up occasionally in medium linseed-oil varnish and left over night in it. This treatment will keep the leather soft. In England they have a pneumatic roller which consists of a hollow steel cylinder, with handles like an ordinary lithographic roller. The cylinder is covered with an airtight rubber cover which can be inflated with an ordinary bicycle pump attached to an air valve in one of the handles. An outer covering of seamless red rubber, or of smooth or rough leather of any quality, can be drawn over the air cushion before inflation, and when it is pumped up the outer skin of rubber or leather will not slip and has the proper degree of hardness to work properly. The pneumatic roller with its interchangeable skins might be worth trying in a country having strong climatic changes, varying from very high temperature to extreme humidity.

THE GRAINING-BOX FOR PROCESSWORKERS.— Those of us who have made relief plates in grain for colorwork, or who have made photogravure plates, have had experience with the graining-box. One box, to grain a 14 by 17 plate, was made about five feet high and two feet square. About six inches from the bottom strips of wood on which the plate could rest were fastened across the inside. An airtight door, the width of the box and four inches high, was provided to admit and take out the plate. In the bottom of this box the asphalt was placed, ground to the finest powder possible. The problem was to set the powder in the bottom of the box in motion so that the air within the box would be charged with it. One way to do this was to mount the box on trunnions, so that it might be turned over and over a few times to shake up the asphalt. Another method consisted in blowing the powder up from the bottom by inserting the nozzle of a bellows in one hole at a time of a row bored near the bottom of the box and plugged with corks. In another design the bottom of the box was half cylindrical, and in it worked a paddle-wheel, turned by a crank from the outside. This stirred up the asphalt powder. Siegmund Gottlieb has devised a graining-box that is an improvement on any box that has gone before. The diagram of it shows the plan so well that a description is barely necessary. The box can be made ten feet high by forty inches square, with a door about six inches high by three feet wide. At the bottom of the box, fitting it tightly, is a tin or zinc funnel, shown by dotted lines. The bottom of the funnel connects by a pipe with an airpump worked by foot power. At the top of the box are four six-inch square openings covered with the finest of bolting cloth. These openings allow the air to escape while the powder is retained during the working of the pump. A more complete description of the construction of this box will be found in *Das Atelier des Photographen*.



IMPROVED GRAINING BOX.

PHOTOENGRAVERS' COPYBOARD.—The Hamilton Manufacturing Company has placed on the market a device which will be generally welcomed for its convenience by photoengravers. This takes the form of copyboards arranged so that they will hold any size of copy, from a postage stamp to within one-half inch of full size of board. The company claims that groups can be arranged in any desired position and changed at will until the desired effect is secured, without mutilating the picture or the board. No tacks, nails or pins are required. The copy is held by means of springs clamping the edges. The springs are



SECTION OF PHOTOENGRAVERS' COPYBOARD.

wedged into position by means of a lever or clutch. A stiff, warped copy is held perfectly flat in any desired position without more trouble or effort than is required with flat copy. It will hold any thickness of copy, from tissue paper to ⅜ inch in thickness. Even a book can be held in place by clamping the covers and opening at the page to be reproduced. The pages can be held down by means of strings, secured by springs, and run across the margin of the page. If desired, a plate glass can be laid over copy and supported by the springs, if the glass is not over ⅜ inch in thickness. The grooves in the board are spaced 2 inches apart from center to center in both directions. In enlarging or reducing copy, the reflection of the grooves on the ground glass can be measured, and the desired proportion secured. For instance, if the operator desires to reduce copy one-half, the camera is adjusted until the grooves on the board measure 1 inch, and if an enlargement twice the size of the original is to be made, the camera is adjusted until the grooves on the board measure on the ground glass 4 inches. In this way any desired proportion, either larger or smaller than original, can be secured. There is a degree scale drawn in one corner of the board, with perpendicular, horizontal and quartering lines, which are marked by variations of ten degrees. This is an important feature and enables the operator to locate the center, and he can break the pattern in reproducing the half-tone. This is an important feature also for three-color work, as any operator will understand. As this board is not mutilated under use, it will last indefinitely. There is no expense for thumb tacks, or other devices, and it will prove an economizer in every particular, and will do better work than can be secured under the old makeshift methods. Boards can be furnished any size desired. The company lists them, however, in a few standard sizes, which they carry in stock. The makers have succeeded in producing a board which will not warp. This would be a fatal defect in any board.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype Machinist. 83, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.— By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps., etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HISTORY OF COMPOSING MACHINES.— By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, 84; cloth, 83; postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. Revised Second Edition. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things You Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, $2, postpaid.

BRASS LACQUER.— A reader asks: "Can you give the formula for making a transparent lacquer for brass? I want to lacquer the magazines of our Linotypes so they will not tarnish after being polished on the outside." *Answer.*— Dissolve four ounces of best shellac in a pint of alcohol; then filter. Apply with a camel's-hair brush.

BENT MATRIX EARS.— H. C., Minot, North Dakota, writes: "Enclosed is a matrix with its ear bent and worn off. The box seems to be in good shape and is lifting the matrices all right. It only does this on the thin matrices. Can you tell me the cause?" *Answer.*— There is only one thing that can cause the damaged matrices and that is failure of the lift in the distributor box to raise the matrix high enough to clear the end of the inclined rail. If the stroke is properly adjusted, that is, so that the lift descends only low enough to take up a matrix, it may be due to the matrix slipping off the seat on the lift occasionally.

THE new catalogue of Linotype parts and supplies, just issued by the Mergenthaler Linotype Company, removes all the difficulties hitherto experienced by users of this machine in finding numbers and names of parts wanted when ordering supplies. The plates showing the details of parts of the machine are grouped in the fore part of the catalogue, and at the back, beginning with Sheet A, the list of parts is arranged in numerical order, so it becomes a simple matter to find the number, name and price of any part of the machine. Another convenience is a column indicating whether the part is adopted to machine models 1, 2 or 3. The latest catalogue is a decided improvement in arrangement over all previous issues.

TWO-LETTER GERMAN-ENGLISH CONVERTIBLE MACHINE. — J. J. G., Appleton, Wisconsin, writes: "Will you kindly inform me as to what a No. 20 convertible two-letter German-English keyboard is? Is it possible to set German and English when German and English letters are not on the same key?" *Answer.*— The two-letter German-English convertible machine is one which has both the English and German characters on the keyboard and is equipped with two styles of keyrod guides for the different magazines. In changing, the one guide must be taken off and the other put on. An attachment on the keyrod guide holds the rods while changing. Another style of German-English machine has the letters in duplicate on the keys — German and English — with the special German characters in special channels.

DISTRIBUTOR BOX.— F. Q. M., St. Joseph, Missouri, writes: "I am troubled with the small matrices sticking in distributor box, something that has never occurred before in my six years' experience. When they are raised by the pawl, the top ear nearest to keyboard always strikes (or does so when stationary) against the first turn in the screw. I have exhausted my knowledge in trying to fix it. Can you suggest a remedy?" *Answer.*— I am inclined to think that the distributor box is not properly placed in your machine. It must go as far to the left as possible and as high as it can be placed. Of course matrices would strike the threads of the screw if the screw was out of time, but this would be apparent if matrices did not hang perpendicularly from the distributor box. The distributor box rails should position the matrix so that when it is raised by the matrix lift, it will enter between the threads.

MISADJUSTMENT OF FIRST ELEVATOR.— N. P. Company, Aberdeen, South Dakota: "We take the liberty to enclose herewith proof of matter set to-day on Linotype machine which in many instances shows mutilations of the lower part of the letter 'p.' Where these letters show defective there is usually a small burr. First elevator shows perfect adjustment, machinist says. When run out and cast in line by themselves, the 'p's' usually show up all right; sometimes one or two of the letters show defective, while next cast will show defective from other matrices, matrices that cast defective one time casting perfectly the next time. Can you tell us where the trouble lies and how to remedy it?" *Answer.*— The trouble is due to a misadjustment of the first elevator. The screw in the head of the first elevator which regulates the down stroke is not set low enough. When the first elevator rises to make alignment of the matrices, it should rise only 1-64 of an inch. By

turning the screw which strikes on the vise cap, this distance can be regulated.

PLUNGER BINDS.—D. J. S., Easton, Pennsylvania, writes: "We have a two-machine plant. One is four years old, the other two years old. On the newer machine we have to clean the plunger and pot-well at least once a day, sometimes twice, or it will become so foul as to bind and interfere with its free action, sometimes causing squirts. On the older machine, however, the plunger and pot-well will run for months without cleaning, which proves that the cause is not dirty metal. This has troubled us ever since the machine was installed. If you can help us out on this we will be greatly obliged." *Answer.*—The plunger on your old machines does not bind because of its being worn enough to prevent this, while the new plunger has collected oxid, etc., which causes it to stick. If you will remove the plunger and polish the edges with emery cloth you will have no further trouble. Perhaps changing the plungers in the machines will overcome the trouble without anything further being done.

LUBRICATION NEEDED.—I. L. H., La Salle, Illinois, asks the following questions: "(1) What causes controlling lever to shake violently when line is sent in, and the roller knocks the stopping pawl off stop lever? I have made the clutch adjustments so that they measure correctly, and also adjusted screw on controlling lever and keep the driving shaft and all other parts of machine well oiled, and still the trouble exists, though not quite so bad. (2) The metal-pot jerks and makes considerable noise as the cam roller passes from the first cam shoe to second. What is the cause? I took the cam roller pin out and found that it was worn a little, perhaps 1-64 inch." *Answer.*—Usually the cause of controlling lever jumping out violently when clutch is thrown into action is a dry shaft. Remove the driving pulleys and you will likely find a galled streak around the shaft. Smooth it with emery cloth and lubricate well. (2) Perhaps the trouble with the metal-pot is due to a dirty plunger which binds in the well. The roller pin should be renewed if worn.

LOCKING STUDS.—F. V. O., San Francisco, California, writes: "I am ordering the new edition of your 'Mechanism of the Linotype,' as I found the first edition both valuable and interesting, and trust your later work will prove equally so. I wish, also, to say that I read your department regularly every month, and derive much valuable assistance over some of the rough places in my work. As one individual subscriber, I wish to thank you for the painstaking care with which you treat the questions submitted to you, for, while I have never submitted any myself, 'the other fellow's troubles' have covered mine, and helped me more than once. One question I would ask: How much wear on locking pins is allowable before renewal? And would you advise putting on the new style, with pins in disk and bushing on vise frame?" *Answer.*—If there is any appreciable play of the locking studs in the bushings, they must be renewed. The new style of locking stud in the mold disk is better than the old, and if you were to replace them, would advise the new style.

METAL-POT CLOGGED.—C. E. K., Emporia, Kansas, writes: "We have two machines here, one No. 3, or pica machine, and one of the older styles of the 1899 series. The old machine was purchased about a year ago from a defunct paper in Indianapolis, Indiana. It had always been used for newspaper work. When we got it we changed it to a two-letter machine and modernized it—put on universal mold, etc. On measures over fourteen or fifteen ems, I can not get a good face on the slug. On slugs from seventeen ems up I have to run the metal hot, with the by-pass open to get a slug so we can use it at all. The pica machine works O. K. The old machine has a burner like F305 in catalogue of parts and supplies. I know what the trouble is, but I do not know how to remedy it. The mouthpiece is not hot enough on the left end. The machine, when we got it, had only a fifteen-em mouthpiece. I took it out and put in a thirty-em mouthpiece. The machine works as good as, if not better than, the new pica machine, with the exception of the face of



A GROUP OF GRADUATES OF THE MACHINE COMPOSITION BRANCH OF THE INLAND PRINTER TECHNICAL SCHOOL.

Standing—G. A. Collard, W. S. Welty, Nelson Greer. Seated—H. G. Wilkinson.

the slug on long measures. Will a burner like F582 go on the old-style machine, by drilling another hole in the outside casing of the metal-pot for the other long burner? The two short burners by the round burner will go in all right. The hole that is in the pot for the long burner on F305 is to one side and throws the heat on the right end of the mouthpiece. I tried turning off some of the gas on the burner under the pot and letting more go up the long burner to the mouthpiece, but to no avail. Is there any remedy, or will we have to get a new pot?" *Answer.*—It may be necessary to remove the mouthpiece and clean out the throat of the pot, which probably is clogged with dross. The burner with two tubes under the mouthpiece can be applied to the old pot by following the method you have described. However, cleaning out the throat may remedy the trouble to a great extent. A still later type of burner has a long tube running from beneath the pot outside of the jacket, and spreads the flame along the entire mouthpiece. This also can be applied to your machine.

MAGAZINE AND MOLD.—T. A. L. L., Flint, Michigan: "(1) When I commenced here I found the lower-case n, i, s, h, and some other letters frequently failing to respond.

I cleaned the cam rollers, the keyboard cams, put in new verges and cleaned the entrance to the magazine. The magazine does not need cleaning, and it seems to be adjusted properly. The conditions now are that the n, h, k, H, S, em dash, all frequently fail to respond. The cams and verges and rods seem to be working O. K. (2) Another trouble I had was the double revolution. I fixed the adjustment of the clutch leathers. Then I found the screw on the end of the starting and stopping lever connecting rod was loose, almost out. I tightened that up. I also found the stopping pawl worn round. I filed out about 3-16 inch to make it square. Now, if this does not stop the double revolution, what shall I do next? (3) There is also a fin coming on the end of the slug. It is usually a little hair sticking out from the corner of the slug, but sometimes gets broad and thick, and frequently causes a front splash. The short liner in the mold sometimes gets shoved out a quarter of an inch. Cleaning the mold and screwing it up tight again does not seem to fix it. Lock-up of mold disk to the line seems to be right." *Answer.*—(1) It is likely the keyboard rubber rolls are worn at the points you notice giving trouble and so fail to raise the keyrod high enough to allow matrices to escape. (2) You do not state whether you have the old style or new style of stopping pawl. The old style consisted of a pair of hooks which come into engagement, throwing the clutch out of action. This must be the style you have, as with the new one the machine can not make a double revolution. When the pawls of the old style wear out, new ones are in order. (3) Very likely your mold is warped, allowing metal to enter between the parts. Your ejector blade may be striking the mold liner, causing it to be pushed forward. Put the mold as far to the right in the slot as it will go.

CLUTCH ADJUSTMENTS.— H. J. B., Baltimore, Maryland, writes: "(1) Is it possible for the clutch on the new machines to get out of adjustment without human agency? If such a thing occurs and the machine is allowed to run, what effect will it eventually have? What makes me ask is that I have been placed on a machine on which the clutch adjustment seems to be away off, according to your 'Mechanism of the Linotype.' If I should want to set the collar on driving shaft 15-32 of an inch from inside of the shaft bearing, I would have to take off clutch leathers entirely, which would not leave space for leathers, no matter how thin. I would also have to move forked lever to accommodate collar. Should this be? The machine seems to be running O. K. and has been since it was installed about three years ago; it is under perfect control, as it can be stopped instantly at any point. (2) When machine is running on a twenty-three-em (pica body) slug, the pot retreats after cast smoothly and without a jar. Changing to a thirteen-em (nonpareil body) slug, the pot breaks away from mold and faces back on cam with a thud. This last action is also noted on first-mentioned slug when machine is left idle for an hour or so, and it is only after perhaps a couple of dozen slugs are cast that it begins to act all right. There is plenty of heat under the mouthpiece and metal at all times is kept at about 565° or 570°. What causes this? (3) In a recent number, you say 'that the small square-headed screw holds the supporting rod of vertical levers in place and that the rod can be swung right or left to make the stopping pawl rest on vertical stop lever a quarter of an inch.' There are three machines in this office and on each one the supporting rod has a square slot cut in it into which the 'small square-headed screw' rests, and there is no such thing as swinging either to right or left. How about that?" *Answer.*—(1) The adjustments given are correct for new machines equipped with the vertical stopping levers. Measurements must be taken with the clutch in action, driving belt thrown off. Machines built prior to 1897 had a pair of catches which operated the clutch when they came into engagement. The adjustment of the clutch on these machines was made by allowing a space of 1-16 of an inch between the collar and inside of shaft bearing. (2) Oil the pot leg bearings and keep the plunger connection clean and free. (3) The slot is cut in the rod in late machines to make misadjustment of the stop levers impossible.

ANNUAL REPORT OF I. T. U. OFFICERS.— The annual report of the officers of the International Typographical Union indicates an increase of more than ten per cent in the number of machines of all kinds in use, as the following tables, taken from the *Typographical Journal*, show:

Make of Machines.	Union Offices.		Non-union Offices.		Total in union offices.	Total in non-union offices.	*Total in use.
	Newspaper.	Book.	Newspaper.	Book.			
Mergenthaler	4,735	1,286	882	295	6,021	1,177	7,198
Monotype	64	148	1	80	212	81	293
Simplex	104	38	35	8	142	43	185
Monoline	87	14	13	6	101	19	120
Rogers	71	.....	8	.....	71	8	79
Empire	10	22	5	10	32	15	47
Thorne	11	.....	1	4	11	5	16
Graphotype	14	.....	.....	.....	14	.....	14
Total	5,096	1,508	945	403	6,604	1,348	7,952

Percentage in union offices, 83.05.

*Figures in this column represent machines in the jurisdiction of 637 reporting unions.

Machines have not as yet been introduced in the jurisdiction of fifty-five unions. The number of unions reporting the various kinds of machines in operation is as follows:

Mergenthaler	521
Simplex	137
Monotype	59
Monoline	23
Rogers	20
Thorne	7
Empire	10
Graphotype	1

Class of Employees.	Union.	Non-union.	Total.	Per ct. union.
Male machine operators	9,287	585	9,872	94
Female machine operators	342	197	539	63½
Machine tenders	712	81	793	90
Operator-Machinists	1,196	78	1,264	93½
Total	11,527	941	12,468	92½

RECENT PATENTS ON TYPESETTING MACHINERY.

Justifying Mechanism.— B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Company, Jersey City, New Jersey. Filed July 11, 1904. Issued August 22, 1905. No. 797,549.

Matrix-distributing Mechanism.— B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Company, of Jersey City, New Jersey. Filed October 13, 1904. Issued October 3, 1905. No. 800,770.

Matrix-assembling Mechanism.— B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Company, of Jersey City, New Jersey. Filed October 13, 1904. Issued October 3, 1905. No. 800,971.

Typesetting Machine.— W. G. Reynolds, Chicago, Illinois. Filed June 25, 1904. Issued October 17, 1905. No. 801,913.

Linotype Attachment.— C. J. O'Brien, Redding, California. Filed July 30, 1904. Issued October 17, 1905. No. 802,108.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

A POSSESSIVE QUESTIONED.— L. P. E., Dover, Maine, writes: "Kindly inform me if it is correct to use the apostrophe thus: 'John Smith is out for a month's vacation,' or 'is on a six weeks' vacation.' I see it used so very often, but it seems to me that the vacation is transferred from Mr. Smith to the month. Would it be better to say a vacation of a month, or a six-weeks vacation?" *Answer.*— Such use of the apostrophe is so thoroughly correct that it is surprising that the question is asked. The use of the possessive case in this way is one of the most familiar phenomena of the English language. It would be equally correct, but not better, to use the other forms. There is no difference whatever between the two methods, unless as a matter of personal preference. Even Alexander Bain, who goes further in certain cases than any other grammarian in insisting on hair-splitting distinctions, says, in his "Higher English Grammar," that "there are certain phrases where a period of time is governed in the possessive by the action or state that the time relates to: 'a day's leave,' 'a month's holiday,' 'a few hours' intercourse,' 'the Thirty Years' War.'"

"STREET CAR."— W. M., Chicago, writes: "Kindly inform me what is considered the proper way to spell and print the word or words 'street car.' Is it street car, street-car, or streetcar?" *Answer.*— If the question means what is most generally considered proper, it can not be answered with certainty. Probably a majority of the people would say that "street car" is best, though undoubtedly each of the other forms would be favored by many. Fortunately, it is one of thousands of terms that can not be misunderstood in any form. If the question is meant to call for the personal opinion of the one who answers it, it can be very definitely and positively answered in favor of "street-car." But it is only fair to admit that there is a very common objection to the use of hyphens, and the editor thinks those who prefer "streetcar" are comparatively few. This question of whether words shall be compounded or not has always been a very troublesome one in printing-offices, and practice is now, as it has always been, as much confused as it possibly could be. People commonly understand it as little as did the man who wrote, "I always use a hyphen whenever two words are to be written as one." He said nothing about how he determined whether the two were to be one or two; but the point now is that he flatly contradicted himself by making one word of "when" and "ever" without a hyphen.

PUNCTUATION.— We have received a copy of "Exercises in Punctuation," by Adèle Millicent Smith. It is made of collections of sentences, accompanied with rules, a few sentences following each rule being given with punctuation, and the others left without points, to be punctuated by the student. Whether such exercises will really assist any one effectively remains to be determined. But there is no doubt that they should show nothing but the best practice, and there are things in this book that will drill its students better in error-making than in anything else. In the preface we read, "No mark is omitted from the practice sentences, until its uses have been fully explained." It is unfortunate for learners to have such a text-book with such punctuation. There is no possible reason for the use of a comma in that sentence, which reads straight ahead as simply as anything could. One of the rules is: "The period may be omitted when a colon or an interrogation-point follows an abbreviation: Has he the degree of Ph. D?" But this period should not be omitted. The book begins with this statement: "The principal punctuation-points are: the period, colon, semi-colon, comma," etc., the list including every mark that is used, not only the "principal" ones. The colon after "are" is often used in such cases, but those who omit it punctuate better than those who use it. It is another instance where the words read straight ahead. Altogether too much use of the colon is shown, and the distinction is not always clear between the places where it is prescribed and those where a semicolon is said to be right. One of the strongest features of the book is its treatment of the semicolon, which is too sensible to be subjected to fault-finding. Commas, also, are well treated, save in a few instances. This being so, it is a great pity that the few

exceptions carry bad use about as far as possible. Here are some sentences, as given in the book, that show nonsensical use of the comma: "We charge ten per cent on all collections of $50,000, and over." "On a bright and beautiful morning, land was discerned." "Philosophers assert, that Nature is unlimited in her operations," etc. "That a peculiar state of the mere particles of the brain should be followed by a change in the state of the sentient mind, is truly wonderful." "To walk beneath the porch, is still infinitely less than to kneel before the cross." Not one of these commas is rightly inserted, and the author gives the reason against them in this rule: "Where a sentence expresses an uninterrupted flow of thought, unless it is needed to make the meaning clear, a comma should not be used in any part of it." And this rule itself follows another that provides for a practice that is dangerous: "A comma is sometimes needed to prevent the placing of a wrong construction upon the sentence. He who loves the bristle of bayonets, only sees in their glitter what beforehand he felt in his heart. He who loves the bristle of bayonets only, sees in their glitter what beforehand he felt in his heart." The only proper way to remove ambiguity from this sentence is to change the wording. No one can know where to put the comma to secure the representation of the writer's intention save the writer himself, and the only right thing for any other person to do is to ask the writer if he does not wish to rewrite it. One of the sentences quoted above is incomplete, lacking three long clauses. In that sentence a comma is placed after the second word because there are so many clauses — a reason that does not justify the use. This notice of the book is entirely devoted to faultfinding, because that seems the only way to express real opinion about it. It is only fair to say that, with all its faults, the work is so good as a whole that one can not help feeling sorry that it is not all good.



DO IT NOW!
Photo by R. R. Sallows, Goderich, Canada.

MARK TWAIN'S OPINION OF MS.

Once upon a time a budding humorist wrote Mark Twain a letter requesting permission to forward the manuscript of a book of humor for criticism. The letter brought the following reply:

HARTFORD, CONN., October, ——.

DEAR SIR,— Certainly, send it along. And be sure to keep the MS. flat. Put it between a couple of shingles, or old boards, or grindstones — anything to keep it flat. The man who rolls a manuscript ought to go to hell — and will.

Very truly yours,
S. L. CLEMENS.

HIS INSTRUCTOR.

I am and have been a steady reader and subscriber to your most valuable publication, THE INLAND PRINTER, and hope always to be, as I feel it has done more for me than all the training I have ever been able to get through people with whom I have worked.— *Nelson E. Green, Brooklyn, New York.*

PRESSROOM

BY JOHN E. CASHION.

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PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, 81, postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

This department receives frequent requests for half-tone overlays and progressive sheets for three-color work. In the future THE INLAND PRINTER will supply cut overlays of suitable subjects at a nominal cost for the time consumed in preparing such work. Pressmen who are anxious to apply specimens to actual work in hand should forward cuts by mail or express. Explanations and answers to inquiries will be sent with all specimens. The work is in charge of an expert who understands and appreciates the different requirements of various subjects.

PRINTED IN WHITE INK.— W. E. B., St. Paul, Minnesota, asks this question: "Will you kindly tell me how the enclosed sample was printed? We have tried white ink, powdered chalk and white leaf without success." *Answer.* — The sample is printed in white ink on antique stock. The nature of the type matter does not permit of a second impression. Very satisfactory results may be produced by applying powdered magnesia after printing, the same as in bronzing. This is apparently the method used in the specimen submitted. It is well to add gloss varnish and japan drier to the ink until it works freely. This will also help to hold the required amount of powder.

SIZE FOR APPLYING FLOCK.— C. F. & Co., Cincinnati, Ohio, write: "Will you kindly inform us what ingredients are added to the ink, or possibly where we can secure ink that is used when printing flock? By flock we mean that substance used on signs, giving them a woolly appearance. The flock is applied to the card the same as bronze; the regular size has not sufficient body." *Answer.*— The size should be made up of gloss varnish and japan drier, equal parts. Then add enough of the regular gold size to give it body. This will help the varnish to work freely and smoothly, and also hold a greater quantity of the flock. A No. 0 varnish for leaf gold may also be used without the admixture of ink. In this, japan drier should be used judiciously. The appearance and permanence of flock is further enhanced by giving the form a second impression from a plain tint-block run without rollers.

DEFECTIVE BACKGROUND.— W. & Co., Leominster, Massachusetts, write: "We enclose three samples of printing in four colors. The one which we have marked O. K. is satisfactory to our customer; the other two are proofs which we have taken and they do not look as good as the original sample. As near as we can see, the colors of ink are exactly the same as the original sample, but the effect is not as good. Can you tell us what the difficulty is?" *Answer.*— The several proofs are run on cardboard stock, coated on both sides, and in four colors — yellow, light green, red and purple, and should be run in the order mentioned. The one marked O. K. is harsh and abrupt on the edges, yet the detail is brought up with precision, giving life and expression to the finished printing. In preparing the second proof, this important feature has been overlooked; especially so in the yellow and green, which form the background. When the vignetting extends out from the object in a cut, as in this case, a cut overlay should be used. This not only brings out the details properly, but it also helps to soften the edges.

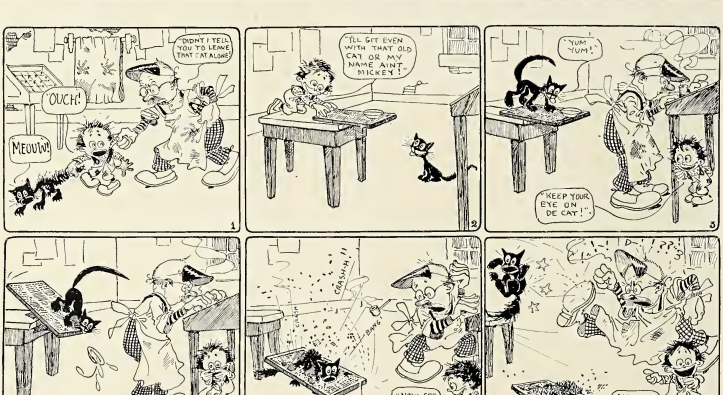
FIRST ATTEMPT AT TWO-COLOR WORK.— H. M. H., Easton, Pennsylvania, sends several samples of a job done in two colors — buff tint and black — regarding which he writes: "Can you tell me what the difficulty is with this job? The best of ink was used and the rollers are two months old. When the ink is reduced, the buff shows through and when the ink is run without reducing, it picks. This is my first attempt at two-color work." *Answer.*— One of the first points essential to successful printing of colorwork is the selection of suitable inks. This is especially apparent where various colors are to be followed with a half-tone over them. It is well before starting a job of this kind, when not familiar with the inks on hand, to make a test of the inks by tapping out the different colors before the job is ready for the press. In this case, too much drier has been used in the first color, which should have been of a soft, absorbent nature. The second color should be heavy, but not tacky. When it is found necessary to reduce the second color, use vaselin or reducing compound, as varnish thins the ink, causing it to creep and have a mottled appearance.

OPINION ON BOOKLET.— A. J. P., Cedar Rapids, Iowa, writes: "I am sending you a booklet printed by me on 36 by 50 four-roller press. Would like to have your opinion on this booklet, particularly as to make-ready and color on the half-tones. I am also sending you a sheet of half-tones printed on a pony press; two rollers. In running this job I found that every third sheet would appear as if the rollers were dragging over the form. I thought the trouble was caused by the difference in the coating of the paper, while others claimed it was due to the form rollers not being adjusted properly. After turning the stock over, I found very few sheets that appeared with the streaks in them." *Answer.*— The booklet showing many half-tones is workmanlike and shows the pressman to be a man skilled in presswork, evenness of color and the amount of ink carried being a noticeable feature. The color selection of gray-tint and brown on buff stock could hardly be improved upon. The defective appearance or streaks on the sheet of half-tones is caused by the stock being poorly finished. This may be plainly seen by placing

a glass on the sheet at such points where the streaks appear. It is difficult to procure satisfactory results when such paper is used, though the printing may be improved somewhat by carrying a strong impression and using a heavy ink. A small quantity of mixing white added to the black will help to eliminate the trouble.

REQUISITE AMOUNT OF PACKING.— F. S., Washington, D. C.: "Can you tell me the proper way to ascertain when the cylinder and bed reciprocate in traveling? I would also like to know by what method I can tell when the right amount of packing has been applied to the cylinder." *Answer.*— The time of the bed and cylinder is ascertained by the height of the cylinder. This should be set to just type-high, or so as to remain on the bed bearers at all times during the printing impression. The packing should never be more than one sheet of medium book paper above the cylinder bearers after all the necessary tympan has been applied. To test this properly, lay a straight-edge across the cylinder and allow it to extend over the cylinder bearers. Then place a sheet of paper between the straight-edge and the cylinder bearers. If it slips through without touching the straight-edge, it shows too much packing is being carried.

HOW TO CUT LABELS ROUND.— G. B. T., Cleveland, Ohio, writes: "Can you tell me how to cut labels round, like the enclosed sample? My employers use large quantities of these labels and I am unable to answer any of their questions concerning cutting. I want to print red ink on rough cover-paper, but the color is absorbed so by the paper that the ink looks brown. Have tried two impressions, but can not strike same lines twice, as the paper springs away from the guides. Also, can you tell me how the color samples of paint used by paint manufacturers are prepared and attached to the circulars to exhibit the different colors?" *Answer.*— Where large quantities of labels are used, a number are printed in duplicate on one sheet, after which they are cut up singly and then die-cut by means of a steel die especially made to any size or shape desired. Most any inkmaker can supply you with a suitable red ink for dark cover-paper. Very good results may be obtained with one impression on the sample of stock submitted. Color cards or samples for paint manufacturers are made by first pasting the sheets of paper singly in trays especially made for this work. Only enough paste is applied to the outer edge of the sheet to hold it in position during the process of preparation. This being done, a coat of sizing is now applied to the sheets with a brush, the same as painting. This size is composed principally of crystallized albumen dissolved in water. After the sheets are thoroughly dry they are given two coats of paint, and a final coat of varnish. The color sheets are now removed from the trays by cutting inside of the pasted edge of the paper with a knife. The sheets thus prepared are stored away and kept subject to orders for special color cards. On receiving these orders, the color sheets are cut in strips the desired width and twelve or fourteen inches long. Now a blank sheet of paper is secured, wide enough to hold the required number of colors used in the display cards. The different colored strips are pasted on this blank sheet in the order named on the descriptive circular. When dry they are again cut into strips crosswise of the sheets, which now contain all the colors necessary for one tier. Where the cards are to contain two or more tiers of colors, each tier should be prepared separately in the above manner before being pasted on to the printed circular.



IT WAS PIE FOR THE DEVIL.

—*Monotypit.*

THE HOAG RAPID PRESS.— Reports having reached THE INLAND PRINTER of a remarkable new printing-press invented by a printer in San Francisco, on request, the manufacturers, The Hoag Rapid Press Company, 28 First street, San Francisco, California, submit the following description and illustrations:

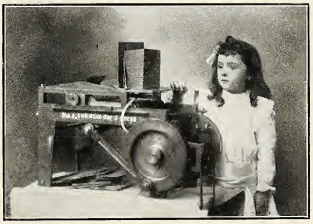
"In the latter part of the year 1902 the writer's attention was called to a new invention by a San Francisco

printer in the way of a job printing-press for which great claims were being made. Being identified with the printing trade at the time, my interest was sufficiently aroused to lead me to make an investigation of the alleged merits of the new invention. I found the press to consist of a small model which the inventor facetiously entitled the Hoag Press No. 1. Yet this model, a cut of which is given herewith, and which embodied within itself those primary principles originated by the inventor, which made it such a vast improvement over anything in its line, was being used daily in turning out commercial jobwork in large quantities, and was, so to speak, 'earning its way.' It is a far cry from this small model to the splendid machine which now bears the title 'The Hoag Rapid Press.' The time which has elapsed and the distance which has been traveled represents many days of thought and experiment, not only on the part of the inventor, but on the part of those associated with him in the undertaking. The perfected Hoag Rapid Press to-day, while embodying all of the original ideas of the inventor, has utilized these ideas



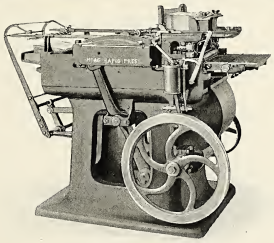
J. W. HOAG, INVENTOR OF THE HOAG RAPID PRESS.

in a manner best calculated to achieve efficiency and perfection of operation. As a result this press has now passed the stage of experiment and entered upon the stage of the practical and useful. Mr. J. W. Hoag, the inventor, is a practical printer who learned the trade in his father's shop. Being impressed with the idea that the improvement in the methods of job printing had not kept pace with that in other lines, he set out to invent a press which would be a radical departure from those in common use. In this endeavor he undertook to bring about certain results which might be designated as follows: First, a perfect automatic feed and delivery; second, rapid and perfect presswork. The automatic feed he accomplished by a simple device by means of which the air is exhausted from a roller which makes a half revolution, the edge of the pile of paper or stock which is being printed resting upon the same. By this device the lower sheet of the pile is automatically separated and started into the press, the remainder of the pile moving forward at the same time. The lower sheet having been started into the press by this means, the cylinder grippers take it and it is speedily drawn into the press, printed and automatically delivered at the other end. The entire operation is automatic. The rapid printing of the sheet is secured by the reciprocal motion of the cylinder and type bed, which travel in opposite directions at the same time, thus securing great speed of operation. The lever movement, by means of which this reciprocal motion is secured, is almost noiseless. As the press prints directly from the type upon a flat bed, the make-up is simple and easy and the press is suitable for small as well as large establishments, and for small as well as large jobs. The proof of the pudding is the eating, and



HOAG PRESS NO. 1.

the final test of any new invention is its successful operation under the practical every-day conditions of the shop or factory where it is to be used. The Hoag Rapid Press has stood and is standing this test. The press, the cut of which is published herewith, has been in operation over six months upon all kinds of jobwork, and it can be truthfully said that 'it does the work.' Not only is the presswork up to the standard of the best job presses in common use, but the ease and rapidity with which a great amount of work is turned out is something entirely beyond the common and verging upon the marvelous. The press is always run at a speed of over three thousand impressions per hour. It requires no skilled labor to operate and one man can



HOAG RAPID PRESS.

easily run three presses. The output of one man, using these presses, is something enormous in the aggregate. Since Mr. Hoag was granted his first patent covering the vital principles of this new press, eleven patents have been granted in this and foreign countries, covering every feature of the new press as they have been developed. The Hoag Rapid Press Company, to which these patents have all been assigned, has recently made arrangements to manufacture these presses on a large scale, and the first order is now being turned out by its factory in Hartford, Connecticut, and will be ready to deliver in about ninety days. The main office of the company is at 28 First street, San Francisco, California, to which address all letters of inquiry should be sent."

ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REFERENCE HANDBOOK OF ELECTROTYPING AND STEREOTYPING.— By C. S. Partridge. In this work the author answers briefly the questions which arise from day to day in the practice of electrotyping and stereotyping. In the answers experience has been the teacher and practice the test of value. 134 pages. Price $2.50. The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review — The Battery — The Dynamo — The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing —Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

DR. ALBERT'S METAL MOLDS.— For the past year or two we have heard from time to time something of Dr. Albert's metal molds, but so far as the writer is aware nothing concerning the details of his method has so far been published in this country. The subject is one in which all progressive electrotypers are interested, and we have therefore translated from the German Dr. Albert's description of his process, which is sufficiently in detail to enable the skilled electrotyper to comprehend how it is possible to mold in lead. Dr. Albert does not explain the nature of the mechanism by which he is able to obtain "successive partial pressures" on "any press," nor does he describe fully the character of the alloy which he employs in loosening the shell from the matrix. The American patents concerning Dr. Albert's process have been purchased by an American manufacturer of electrotyping machinery, who is fitting up a plant for the purpose of demonstrating to American electrotypers the practical utility of the new process. The following is a translation from "Theory and Practice of the Metal Matrix," by Dr. E. Albert:

"Jacobi, the inventor of the art of electrotyping, has for more than half a century experimented in producing lead matrices for engraved steel and copper plates, and with the greatest success. Nevertheless, the wax and gutta-percha matrix has been the popular method of electrotyping until recently, although the defects of the electrotypes made from it urgently called for a change in the method.

"The origin of these defects is to be found principally in the fact that the non-conducting material must first be made conductive by brushing with black lead, whereby it is impossible to avoid an essential deterioration in quality as compared with the original; and that in consequence of the necessary heating of the material before the impression is taken, and the changes in its dimensions after cooling, an exact register of electrotypes for multi-colored prints can not be guaranteed. With the possibility of using conducting and cold-molded metal matrices, all this inferiority of the electrotypes, as compared with the original, is at once removed.

"But modern printing forms, such as photoengravings, woodcuts, type forms, heliogravure, can not be impressed in soft metal in the same manner as in wax and gutta-percha. The requisite pressure would be so great that the soft printing material would be destroyed.

"Some attempts to avoid the high pressure in producing metal matrices by using very thin lead foils and putting on them layers of thoroughly saturated pasteboard, or wax, have never had any practical results, although they date back to the forties in the last century, and for the following reasons:

"Every electrotyper knows that in molding from mixed type and cut forms the type is impressed long before the shading of the woodcut or a photoengraving is molded. The above-mentioned thoroughly saturated pasteboard affects the impression just as wax or gutta-percha made soft by heating, i. e., the lead foil must first be pressed into the large and then into the smallest depressions of the printing form by the saturated pasteboard. In spite of the enormous ductility of lead, it will not, of course, satisfy this demand for expansion.

"It must be considered that in the square millimeter of a photoengraving there are thirty-six depressions into which the lead foil must be pressed, and that it applies itself to 144 side walls per qmm. In underetched printing plates considerable force is necessary to separate the matrix from the plate, and, therefore, it is impossible in larger forms, without distorting the mold, to separate the plate from the lead foil, which, in the interest of lessening the pressure, must be very thin.

"The pressure necessary for forcing any molding material into the smallest depressions of a form can not be produced as long as an opportunity remains for it to make its way into open spaces. In consequence of this characteristic, all wax matrices must be subjected to a shaving process to remove the large angular protuberances, which correspond to the depressions in the printing form. This necessary manipulation would, of course, be impossible in matrices consisting of thin lead foil, and also for these reasons the use of this method for rule etching, woodcuts and type matter is excluded.

"It has been pointed out as a characteristic of the materials hitherto used for the production of matrices that the molding of the largest depressions is done before that of the smallest. With soft metals, especially lead, the contrary is the case, as this material first shifts in the direction of the pressure and fills the small depressions. With increased pressure, which is necessary in order also to press the lead down in the large depressions of the form, the lead also begins to shift like wax to the sides in the neighborhood of the first-molded parts.

"Apart from the fact that the already molded little points, which correspond to the smallest depressions in the form, will be shaved off, this shifting of the lead has another disadvantage, namely, that the lead lodges in these smallest depressions and the original will be made unfit for use through this filling up with lead. Besides, neither type matter nor cuts will withstand the enormous pressure that must be used to impress a lead plate of at least five millimeters (about one-fifth of an inch) thickness into the large depressions.

"But such a thickness in the lead plate would be just as necessary as in the wax or gutta-percha, as the difference in height between the face of the type and that of the spacing is about one pica.

"With the present means, therefore, matrices can not be produced in metal plates, and it has been necessary to use wax or gutta-percha for this purpose, until, in the year 1903, Dr. Albert succeeded in establishing a method for the rational production of metal matrices. This method is based on a number of inventions and is patented in all civilized countries.

"The knowledge that depressions in the electrotypes in the blank spaces are required only to prevent smearing in the subsequent printing of the electrotypes, led to the course of pressing or bending a lead plate of about two millimeters (about seventy-eight one-thousandths of an inch) thickness into said depressions only so far as the technical necessities of printing demanded, by means of a backlayer of some soft material.

"This method is accordingly based upon a combination of impression and bending. The bending of the lead will be greater the larger and wider the depressed surface is, and the blank places will therefore be of such a depth that they will not smear in printing. The process is illustrated by Figs. 1 and 2.

"Fig. 1 shows the arrangement of the press platen, the lead plate and the soft, elastic intermediate layer before the impression is taken. The material used for this purpose must originally, or in its arrangement, be of certain qualities, and must be softer than the molding material. It must be compressible without giving way sideward under the pressure; but it must also give a certain resistance to the compression in order to be able by this power of resistance to bend the lead plate where it lies over the hollow. This material, however, should not be so soft as,

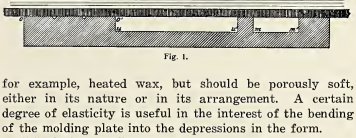


Fig. 1.

for example, heated wax, but should be porously soft, either in its nature or in its arrangement. A certain degree of elasticity is useful in the interest of the bending of the molding plate into the depressions in the form.

"Such intermediate layer can suitably consist of a number of layers of paper, and such a one is, through the nature of the fiber of the paper, as well as through the air inclosed between, soft and elastic in itself in respect to the vertical direction toward the surface of impression; while, on the other hand, through the texture of the paper, the necessary check will be given to prevent the paper from gliding sideways at the beginning of the pressure. In earlier experiments the latter tendency was prevented by saturating the paper.

"In Fig. 2 the platen is lowered so that the intermediate layer between the points o o', from which the first counterpressure comes, is compressed to half its original volume. In the moment when, through compression, the intermediate layer has reached the same degree of hardness as the molding material, the next increase in pressure will press this material into the smallest depressions of the surface o o'. The lead lying perfectly free between the points u u', and therefore exerting no counterpressure, will simultaneously be pressed down in the hollow space u u' as an effect of the resisting power of the intermediate layer.

"The same will be the case between the points m m', although in a lesser degree, just as a board that is supported at intervals of two meters will sag more than one whose supports are only one meter apart, with the same weight on it.

"By the use of this bending process, the requisite molding pressure is reduced to one-tenth of what would otherwise be necessary, and the use of metal molds is made possible.

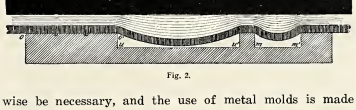


Fig. 2.

"The question of producing the metal matrix was thus solved only for moderate sizes, for, even if the pressure was considerably lessened by the correct selection of the thickness of the lead plate and by the backlayer of a soft, elastic matter, still an essentially greater pressure than is required for wax or gutta-percha is necessary. The usual hydraulic presses with about one hundred atmospheres were consequently not usable for the impression of larger sizes.

"By using a successive partial pressure and at the same time introducing a secondary pressure, Dr. Albert has succeeded in changing any press to a twenty times higher capacity at very small cost. This gradual progress of a limited pressure over the whole form affords an opportunity for the air to escape and prevents troubles arising from this cause. As the shifting proceeds automatically, there is no loss of time worth mentioning in this method. For example: The molding of a form of *Woche* (the *Week*) requires only a period of fifty-five seconds, and for a form of *Berliner Illustrirte Zeitung (Berlin Illustrated Gazette)* not quite two minutes. For molding of cut forms of the same size only half of the time mentioned is required. With this method there is no difficulty whatever in producing molds of any size.

"It is self-evident that a copper shell deposited on a lead matrix can not be loosened directly, as is the case with a wax matrix. It would not be possible to melt the lead away from the copper without injury to the electrotype. But by letting the matrix and copper deposit float on a very easily fusible metal alloy with many free calories, this loosening succeeds so well that the same matrix can be used five times for the production of new electrotypes without affecting the quality of the electrotypes. Thus the problem of the metal matrix is perfectly solved in all respects.

"These inventions have made a revolution in electrotyping technics. The word *revolution*, however, has more reference to the clearness, rapidity, cheapness and quality of the production than to the change of the working methods and arrangements of already established electrotype foundries.

"Of great importance is the discarding or doing away with the blackleading of the mold matrix, whereby in soft printing elements of photoengravings, etc., a shifting of the tone values in respect to the original occurs. The metal matrix in itself conducts the electricity and needs no blackleading.

"The Albert electrotype is identical with the original. A difference in the print of both can not be detected. This

identity of the Albert electrotype and the original, in respect to the tone values, is based on the nature of the metal matrix and is not dependent on the skill of the workman.

"The molding process itself can be done on any hydraulic press in use. The machinery for successive partial pressure can be set up in a few hours at a small expense. The increase of the capacity of the press is enormous; with 120 atmospheres (1,800 pounds to the square inch) with 40 centimeters piston diameter (about 16 inches) photoengravings, 40 by 50 centimeters (16 by 20 inches) large, can be molded. Faulty moldings, as in wax, which are occasioned by inclosed air, do not generally occur, as the air always has a chance to escape during the successive partial pressure.



"BY GOSH!"

Photo by Spurling. Courtesy Lyle L. Brown.

"It has already been mentioned how little time is necessary for successive partial pressure when suitable arrangements are made. Wax and gutta-percha have not only to be blackleaded after molding, but by heating be brought to a certain degree of softness before molding. In this way changes in the dimensions arise when the molds cool off, and exact register can therefore not be guaranteed in electrotypes for multi-colored prints. The metal matrix is perfectly cold-molded, and therefore an exact register in multi-colored prints is always assured.

"Thus the metal matrix is cleaner and more rapid than wax or gutta-percha, and, besides, is of a quality that guarantees the identity of the electrotypes with the original. The financial advantages of the Albert electrotype will be seen in the further manipulation of the matrix.

"After the lifting off of the form, the matrix will, without any afterwork whatever, be fastened with four nails to a board, whose suspending bow touches the matrix by contact, and the latter will at once be coated over the whole surface with copper in the same moment it is suspended in the bath. Owing to the high melting-point of the matrix, the copper bath can, without any danger to the matrix, be heated to 50° to 60° Celsius (which will allow an increase in the current tension of eight to twelve volts), and the formation of a sufficiently thick copper deposit will follow in a hitherto-considered impossible short time; for medium sizes only one-half to one hour for producing the deposit is needed.

"Besides this shortening of the time for producing the deposit, the high temperature will act favorably on the physical character of the electrically deposited copper, as well in respect to its hardness as to its elasticity, which also is evident in the fact that the electrotypes need only a minimum straightening.

"The loosening of the copper shell from the metal matrix is done so easily, rapidly and surely that no damage to or change in the metal matrix or copper shell results. The matrix can therefore at once be suspended in the bath again for a second copper deposit, and this second electrotype, as well as the third and fourth, is in no way inferior to the first electrotype.

"When the matrix is not to be used any more, it can be converted into backing metal. The loosened copper shell can, of course, be backed in any way desirable, and the electrotype be made ready for print in the usual way. Only one hour and a half is needed (inclusive of the molding and copper deposit) for putting the electrotype in shape for the press."

A PRINTER'S ODD MISTAKE.

One of the comical errors that at times appear in print was furnished some years ago, and is recalled by the recent electrical disturbances in the city. A fierce storm had raged in the city, one of the tall buildings being struck by lightning and badly damaged. In the printed report one sentence read that the lightning had appeared to enter the structure "with a 319309 motion."

Everybody was puzzled at what the phrase meant, and there was much speculation even by meteorologists, but a close examination of the reporter's copy disclosed the answer to the riddle. He wrote a bad hand, anyway, and besides, had been compelled to pen the storm story in great haste. It was discovered that he had written "zigzag motion," but the penmanship was so bad that the intelligent compositor who put the sentence in type thought the "zigzag" was "319309." The blunder furnished a nickname for both reporter and compositor that attached to them until they died.—*Chicago Record-Herald.*

DID NOT NEED IT.

After writing a prescription the physician told him that the druggist would probably charge him 60 cents for filling it. Then the patient asked the physician to lend him the money. The physician carefully scratched out a part of the prescription and handed it back, with 10 cents, remarking: "You can have that filled for a dime. What I scratched out was for your nerves."— *Philadelphia Ledger.*

PRINTER'S ADVERTISING

The miller sees not all the water that goes by his mill.— *Burton.*

SOME men fail to appreciate the value of advertising because the money invested is not immediately returned with interest. Advertising is an uncertain quantity. The profits derived therefrom can not be measured and accounted in the same manner that one would figure the actual gains in a commercial transaction. It is impossible to place a certain dollar paid out for advertising under the heading of expenditures and then trace its evolutions in the business world and finally sum up its effects upon the income columns of your ledger. The actual result-bringing power of that dollar is as immeasurable as the water that turns the wheels of a grist mill. If the full volume of the stream is properly conducted through the mill race and over the wheel, the stones will grind and turn out a bountiful quantity of grist. But let the drought come or open the sluice gate and the wheels will cease to revolve. The money that is invested in judicious advertising is the water that drives the wheels of your business. It takes lots of nerve to put out thousands of dollars in advertising much in advance of any day it could be gotten back, but if the money is conducted into the proper channels, it will be returned tenfold. It is a mistaken idea of most men that the only time to advertise is when business is brisk and when the public is in the most receptive mood.

Samuel Johnson once said: "If a man does not make new acquaintances as he advances through life, he will soon find himself alone. A man, sir, should keep his friendship in a constant repair."

It is safe to say that a great percentage of all the money invested in advertising annually is spent during the busy season, or during the several months preceding the holidays. But in the summer time — when the drought comes and when the water in the race is hardly sufficient to grind the corn, he neglects to plan and devise means to utilize the full power of the stream.

"We can't afford to advertise — business is at a standstill and the conditions of trade do not warrant the expenditure."

But that is the very time he needs it.

The printer should impress this fact upon his customer.

And it is even so in advertising a printing-office. An attractive, well-meaning booklet may be issued during the dull season without interfering with the regular run of work — it will do some good even then — but its result-bringing qualities will assert themselves in their fulness when prosperous times return once more.

The printer's booklet is not only an advertising device, but it is at once an actual sample of his work. It must be the very best that he is able to produce. Attractiveness should be its greatest quality, for we remember best that which we admire the most.

A CUTE three-fold affair, containing a brief argument and a clever half-tone tipped on, comes from Douglas H. Cooke, New York city. The text is in neat paragraphed arrangement, printed in black ink with missal initials and a one-point-rule border in bright red.

RICHARDS, The Printer, Baltimore, Maryland, has devised the means of keeping the readers of his advertising matter in a happy frame of mind. His clever jingle book contains the descriptive title, "Captain Noah's Mistake: Showing the great disadvantage of attempting to run a business without advertising." It is a cunning diversion.

"POOR RICHARD'S ALMANACK," published by The Scott-Miller Company, Indianapolis, Indiana, is a clever emulator of the ideas of Benjamin Franklin. Typographically, it is well dressed, and it contains much valuable information to the user of good printing for advertising purposes. The following points from a recent issue are worth remembering:

"Pages" are most economically printed and bound in multiples of eight or sixteen. The better plan is to figure on 8, 12, 16, 24, 32, 40 or 48 pages — and so on.

Do not try to fill every inch of white space in your booklet unless you want it to look skimpy and "stingy." It will appear all the better for a few blank pages, front and back.

Covers should not be printed on the two inside pages if it can be avoided. It costs extra and is considered bad taste.

Embossing costs the same as printing in one color of ink, plus the cost of the embossing plates.

Gold or silver "bronze," to be effective, should be dusted on, and costs from two to three times the price of one color of ink.

"Bronze ink" costs no more than other good ink, but it is apt to look dull, and is often disappointing.

A fine job of printing can not be rushed.

The chief and most ennobling element in art, by which the right appreciation of its various forms of expression may best be tested, is the power of pure enjoyment we possess in color.— *W. M. White.*

A NUMBERED copy of "Practical Art in Printing," a limited edition on the three-color process, has been received from The Sparrell Print, Boston, Massachusetts. After a review of its contents, one can better appreciate the sentiment of the above quotation which appears on its frontispiece. The book is a work of art; the subjects are reproductions of paintings, water-colors, oriental wares, mosaics, jewelry and articles of commerce, all by the direct process. The colorings are exquisite and lifelike. There is an interesting chapter on "The Practical Application of Three-color Photography," illustrated with progressive plates.

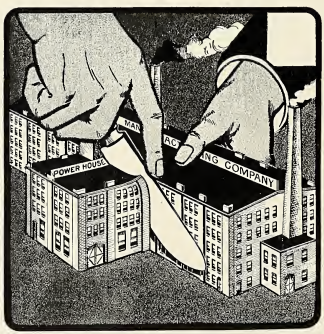
THAT the Kalkhoff Company, New York city, is equipped and organized to produce superior qualities in high-class booklets, brochures and commercial work, is convincingly set forth in its portfolio of modern type art and half-tone printing. Among these is a reduced cover from a recent issue of *American Homes and Gardens*, printed by this house for Munn & Co., the publishers. The superb decorative design enclosing a half-tone panel is printed in black and light blue on a soft, flesh-tinted background and the effect is most pleasing. There are but few other printers' advertising devices that are quite as good as a specimen book of actual work done for the customer. In an introductory, The Kalkhoff Company says: "Let us be judged by our work, rather than by what we tell you. This is the best evidence we can offer of our ability and facilities to serve you."

THE Tillotson Press, New York city, has issued a little book intended to promote the use of high-grade printing and good advertising literature. It is a dull-season product and represents the most profitable kind of advertising that a printer can get out. Its typography, letterpress, paper and coloration are admirable and its literature is convincing. The title is printed in white on a black melton cover paper and embossed. The text is set in narrow measure with liberal outer and foot margins. An ornate band of rules and borders, printed in a delicate tint, embellishes the top of each page. The character of its argument is set forth in the following paragraph:

The weak, colorless, characterless execution of the great bulk of the printers' product presents a field that invites cultivation. The prevailing practice of printers is to execute a customer's orders largely after a limited and perfunctory fashion. That this satisfies the customer does not argue

that he would not be better pleased, even at a slightly increased price, with effective, forceful printing, done in good taste, and having a distinct advertising value. The more pretentious and attractive the work, the more it promises, from an advertising standpoint, in direct, increased returns for the user. The cost of printing should be judged with greater reference to its advertising value than on the mere competitive basis of dollars and cents. We execute printing which appeals to people through its strength, beauty and effectiveness, and creates an impression in the public mind distinctly favorable to the advertiser who uses it. Many concerns will order and pay a reasonable price for printed matter that in quality of stock and skill of workmanship is as high-class as well-directed effort can make it. An argument in behalf of good printing must certainly appeal to these people, because of the satisfaction and profit resulting from its use. The indifference of most printers to letting their customers look on better things should be a valid reason for the placing of orders for printing in our hands. In these days of strenuous business competition, when attractive advertising lays the foundation of large fortunes, there is an increasing demand on the part of the public for business literature possessing marked qualification of strength, dignity and individuality. All of these requirements are met in printing of the "Tillotson Quality," and we feel assured it will pay business men to give our claims careful consideration when awarding contracts for printing.

THE cleverly devised folders from the publishing department of the Philadelphia Electric Company are



Cutting Off Expense

attention compellers — all of them. The first fold of one of these contains a burning candle and a tallow dip which attracted a swarm of festive June bugs. The lettering: "You can catch June bugs with a candle, but — " and then on the second fold, "They won't attract trade — use Electric Arc Lamps." Another suggestive title illustration is reproduced.

THE BISHOP PRESS, Kansas City, Missouri, has acquired the habit of brevity in setting forth the quality of its products. "We Want to Talk to You" is the title of a recent folder. It expresses volumes in two short, but well-worded paragraphs:

We know that we have the facilities for doing first-class work and we believe that we possess the requisite knowledge of the art to use them to the best advantage. We make harmony and simplicity the keynote of our success — harmony in the judicious selection of paper and inks, and simplicity in the arrangement of the types. The result — a product wonderfully pleasing and satisfactory to the eye.

From the advertising point of view the work produced by us is usually successful. Our work always presents an appearance in such good taste and harmony that the best possible returns are always received by the business houses who place their orders with us. These most gratifying results are not attained by chance, but by capable personal superintendence of detail. From the one whose guiding mind directs the artistic harmony of each production, to those who are intrusted with the proper carrying out of his ideas, all are imbued with that personal interest, the desire to make the productions of the Bishop Press the very best.

The printing bears the mark of distinction.

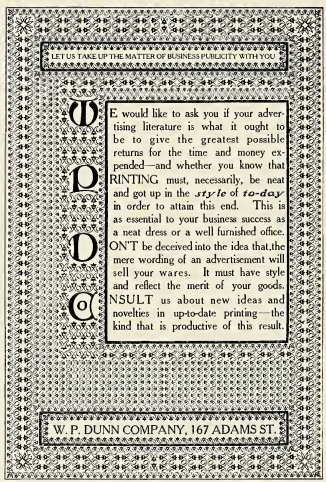
"INKLINGS" is a notable monthly publication issued to create further interest in the printing that is well done by the Murray & Emery Company, Boston, Massachusetts. The opening paragraph says:

The dividing line between commonplace and effective printing is so readily discernable by an educated and discriminating public that nowadays users of printing have little excuse for not utilizing the best there is in the printer's art. The plea of increased cost is eliminated when the multiplied returns are considered.

The booklet is presented in a rather unique binding. Its pages are stapled together in the outer margins and the booklet can not be opened until its narrow perforated edges have been torn off. The idea arouses curiosity and this is a considerable factor in advertising.

"A TALE OF A MODERN CITY" is a splendid booklet now issuing from the press of the Inland Printing Company, Spokane, Washington. It pictures the marvelous growth of Spokane during the past twenty years and the half-tones are supplemented with interesting historical notes. The illustrations are well printed in black on enameled paper and there are a number of marginal vignettes in a soft green tint. The arrangement of the typework and the cuts reveals due appreciation of measure harmony. The presswork is excellent.

A WELL-WORDED and attractive folder, showing rare color effects, is reproduced. The combination border is



printed in olive green in the original, with bright red for the missal initials and the exterior one-point rule. The typework is printed in black over a lemon-tinted ground.

THE Mittineague Paper Company, Mittineague, Massachusetts, has just issued a portfolio of uniform prices on

the Strathmore Quality deckle-edge book and cover papers. Samples of these papers and boards are shown, and each page gives the prices for the East, West and Far West. A map of the United States is included, which shows the price divisions. Each sample also states the items manufactured in the line and the selling agents of the same.

SOME GOOD THINGS AMONG THIS MONTH'S BLOTTERS.

THE CLEVELAND-AKRON BAG COMPANY, Cleveland, Ohio.—"Experience without judgment is like nails without a hammer."

GATCHEL & MANNING, Philadelphia.—A three-color caricature of the little boy who hates to go to school and then: "Something we hate to do — poor work. We don't start our fall work like this boy — we are refreshed and ready to give you first-class work and prompt service."

A CATCHY blotter from The Booklet Printers, New York city.



THE GRIFFITH-STILLINGS PRESS, Boston, Massachusetts.—A large interrogation point, printed in red, and the following: "Why is it that so many catalogues about town are made by the Griffith-Stillings Press? Come in and talk it over, or telephone us to have a representative call and see you."

THE JUNE PRESS, Syracuse, New York:

He got his printing done for less;
The printer did the job by "guess,"
"It does not please me," he confess-ed,
"In future, I'll have my jobs 'June Press-ed.'"

WRIGHT & JOYS COMPANY, Milwaukee, Wisconsin.—"'Character is what we are. Reputation is what others think we are.' The character of our work is evidenced by the many specimens of artistic printing we would be pleased to show you. Our reputation for good work at fair prices is such as to merit your consideration."

FOTHERINGHAM & POPHAM, Ottawa, Canada.—"Expectation and realization. When a hen lays an egg she expects to hatch it." This sentence, with the exception of the last two words, appears in white letters on a hatchet done in two colors and bronze. The following advertising matter is made to apply: "When we spend time, talent and money on printing, we not only expect, but have every confidence, that satisfaction will result from our work. We provide the best material available and our work is promptly executed."

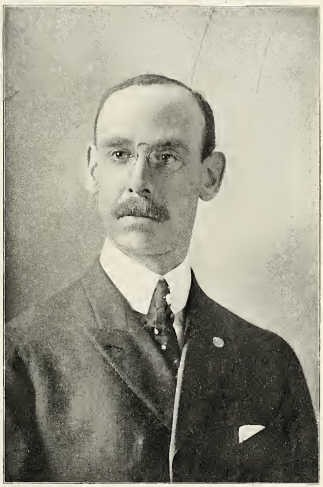
THE TROUBLESOME COMMA.

Louis M. Thayer, news editor of the Butte (Mont.) *Inter Mountain*, is the contributor of the following as the latest example of humorous use of the misplaced comma. Mr. Thayer says the error actually appeared in the copy of a society reporter. In describing a function at a leading Butte hotel, the reporter said: "The chandeliers were tastefully hung with smilax and handsomely dressed women, and men passing under looked up with interest!" —*Fourth Estate.*

OBITUARY

HENRY ROWAN BRINKERHOFF.

Henry Rowan Brinkerhoff, vice-president of the Brinkerhoff Piano Company, of Jackson, Michigan, died October 24 at the home of Mrs. Henry O. Shepard, 342 Ashland boulevard, Chicago, after an illness of three weeks. Mr. Brinkerhoff was taken ill shortly after moving to Jackson, Michigan, about ten months ago, and was compelled to



HENRY ROWAN BRINKERHOFF.

return to Chicago. He was born in Akron, Ohio, in 1873. When fifteen years old he came to Chicago and engaged with the Kimball Piano Company, remaining with it until 1899, when he entered the employ of the Haddorff Piano Company, of Rockford, Illinois. In 1904 he organized the W. B. Brinkerhoff Piano Company, of Jackson, Michigan, and was elected vice-president of the company. In 1903 he married Miss Clara J. Shepard, of Chicago, the daughter of the late Henry O. Shepard, president of the Henry O. Shepard Company. Mr. Brinkerhoff is survived by a widow, living in Chicago; a father, mother and brother, W. D. Brinkerhoff, and a sister, Miss Elizabeth P. Brinkerhoff, living in Jackson, Michigan, and a sister, Mrs. L. Baker, at St. Joseph, Missouri. The funeral services were conducted according to the rites of the Episcopal Church and the ritual of the Benevolent Order of Elks. The interment was at Rosehill cemetery.

THE FOSTER SERIES

IS A FORCEFUL AND DIGNIFIED LETTER FOR ALL ADVERTISING AND COMMERCIAL PURPOSES, HAVING CHARACTER AND NOVELTY. MADE IN 14 SIZES, CAPS AND LOWER CASE.

SIZES AND PRICES OF FONTS			
6-Point,	46a	24A,	$ 2.00
8-Point,	44a	22A,	2.25
10-Point,	37a	18A,	2.50
12-Point,	30a	16A,	2.75
14-Point,	25a	13A,	3.00
18-Point,	18a	9A,	3.25
24-Point,	11a	6A,	3.50
30-Point,	9a	5A,	4.25
36-Point,	7a	4A,	5.00
42-Point,	6a	3A,	6.25
48-Point,	5a	3A,	7.50
60-Point,	4a	3A,	11.10
72-Point,	4a	3A,	12.50
84-Point,	4a	3A,	15.20

Some Typefounders are trying to copy INLAND TYPE FOUNDRY'S handsome faces and its modern ideas in labor-saving material, but none of them have nearly approached its perfection. Why not get the Type which has ALL the GOOD POINTS? It is Cheapest in the long run.

INLAND TYPE FOUNDRY

SAINT LOUIS CHICAGO NEW YORK BUFFALO

INLAND TYPE FOUNDRY

SAINT LOUIS CHICAGO NEW YORK BUFFALO

THE Caslon Old Style is one of the most popular faces made, and deservedly so. It has not only beauty, but strength and character as well, and after almost two hundred years of continual use is more in demand than ever. Nothing produced by human energy is perfect, and, if Caslon I. had at his command modern facilities and were cutting to meet modern conditions, he would, no doubt, have modified and improved his work. When the Inland Type Foundry purchased the right to make this face in the United States from the Caslon Foundry, it made some minor corrections which have added greatly to its popularity. Its most serious remaining faults can be traced to the change in conditions. At the time it was engraved paper was invariably wet before being used, and the ink, carefully distributed by means of balls instead of by rollers, was not only jet black, but was forced into the paper to such an extent that the resulting print was much blacker and more intense than is produced with modern ink, rollers, and modern presses on modern paper. It is to meet these conditions that the NEW CASLON face has been cut. While it closely follows the Caslon design, minor crudities, due to imperfect tools, have been omitted, the different sizes are properly proportioned to the body, are identical in design, and the lines have been strengthened so as to give the face proper color. This New Caslon is in no sense a Full-Face or Bold; it is offered as a body letter where more color is desired than in the original Caslon. It will be ready in all the regular sizes from 6- to 30-point inclusive by the time this announcement reaches you. The larger sizes will be completed as rapidly as possible. Specimens sent on application.

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

PAXTON & EVANS, Fort Worth, Texas.—The specimens are ample proof of the power of attraction in simple things well executed.

"WHO'S to blame if you pay good money for poor printing when we stand ready to prove that we do good printing for the same money"— on a blotter of the Great Falls Stamp Works, Great Falls, Montana.

W. K. TRECHSEL, Birmingham, Alabama.— Priory text, with Dutch initials printed in bright red, form a happy combination on these high-grade cloth-finished papers. The arrangement of the display is in keeping.

LOUIS TREADMAN, Timaru, New Zealand.—The recent specimens are decided improvements on the originals. Fewer rules and ornaments and more white space will increase the effectiveness of the display. The presswork is poor.

WM. H. GALLOP, Chicago.—There is little fault to find with the typography of the commercial work submitted, but the presswork is poor. A better grade of ink, make-ready in detail, and a hard packing will produce better results.

R. J. GOESSEL, Fort Atkinson, Wisconsin.—The important features of the copy are properly displayed and the general arrangement of the subordinate matter, the border and rules, has produced an attractive poster. The startling color effect compels attention.

THE UNDERWOOD PRESS, Ridgefield, New Jersey.—The display composition is attractive because it is well done and out of the ordinary. The colors harmonize and they are exactly suited to the tinted papers. A new set of rollers and a better grade of ink would improve the presswork.

JAMES STEWART, South Mountain, Ontario.—A great deal of time was uselessly consumed on the advertisements in the Mountain Fair Prize List. Such an extravagant use of brass rules and panels is unwarranted. Plain, unornamented display, with judicious whiting, will produce the most forceful advertisement.

G. T. PARKHURST, Chelmsford, Massachusetts.—An excellent choice of appropriate type faces, plain composition and careful attention to details are responsible for the neat appearance of the business headings. The statement could be improved upon by centering the firm name, exclusive of the words, "In account with."

A NUMBER of choice specimens of commercial printing have been received from Harry W. Osgood, Olean, New York. The colored printings and the tinted papers are in perfect harmony, the display composition is devoid of frills, ornaments and rules are used with restraint, and the rule joinings reveal expert workmanship.

CLAUDE C. LESLIE, Clay Center, Kansas.—The cover No. 2 is an appreciable improvement on No. 1, but even now it is subject to criticism. The narrow interior panel and the parallel cross rules could be omitted. This would admit of setting the three lines of the title in type one size larger in the top center of the panel.

THE HUSTLER, Cotton Plant, Arkansas.— Ornaments, rulework and chapbook typography are dangerous things to experiment with in practical printing for business purposes. Unless a compositor is endowed with a natural talent for producing pleasing results with this style of composition, he will do well to confine himself to plain typography.

COURIER PRINTING COMPANY, Winfield, Kansas.—The "millinery" announcement, set in French script, with gold-stamped monogram, is a dainty specimen of polite printing. The clever design used as a tint-block background in the letter-head would be more effective if printed in a much lighter shade of brown or in a delicate green tint.

JOHN K. ANDERSON, St. Louis.—The letter-head would look better without the sandpaper tint-block. The printer's customer knows comparatively little about the tools used in the trade. Therefore it is a loss of time to improvise composing rules and sticks for the purpose of illustrating printers' advertising. These devices are meaningless to the average citizen.

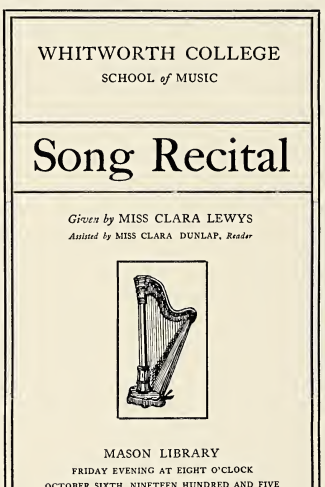
RAYMOND L. CAROTHERS, El Dorado, Texas.— Every advertisement and every piece of display composition contains a message. The object of display is to convey that message with directness and certainty. If the compositor hides the features of the copy among a lot of ornaments, rules and borders, he furnishes convincing proof that he does not understand the primary object of display. To subdivide emphasis with many conflicting display lines causes confusion and uncertainty. These are the main errors of the specimens submitted.

AN air of confidence pervades the advertising matter of the M. Widtman Printing Company, Utica, New York: "Compare the make-up, quality and general appearance of our work with other printing. It will make you think." This paragraph, on a blotter, accompanies some specimens of high-grade commercial work. They are good examples for the comparative test.

FREDERICK KELLEY, Stoneham, Massachusetts.—The exceptional quality of the specimens submitted is due to a conservative use of materials. The practice of adhering to a single series, as much as possible, has been successfully applied. The utilitarian and decorative values of brass rules and ornaments have received careful consideration, and the colors are correctly divided.

A PACKAGE of booklets, clever folders, mailing cards and circulars, all of exceptional quality, has been received from the Thomson Printing Company, of Philadelphia. The enviable reputation of this house has been established by the very excellence of its products, and numbered among its patrons are some of the leading advertisers and users of printed things in the Quaker City.

A NUMBER of title and cover pages from the Vaughan & Morrill Printing Company, Tacoma, Washington, reveal a careful study of type and color harmony. A variety of distinctive designs have been produced with a few well-chosen type-faces, assisted by brass rules, used with discretion. The reproduced cover is printed with green and black ink on a lavender-tinted paper.



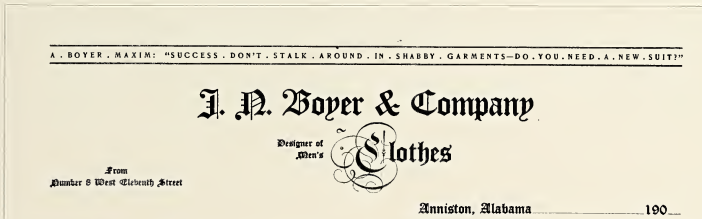
STETTINER BROTHERS, New York city.— Primary red, blue and yellow, used in equal proportions, produce an undignified color scheme. A greater amount of blue, with just a little red and yellow, will soften the harsh effect, and greatly improve the appearance of the blotter. Subdued tones are preferable to primary colors when used in tint-block backgrounds. The blotter is too crowded.

ARTHUR S. FOREMAN, with the Smith-Brooks Company, Denver, Colorado, sent a number of choice specimens of display composition some time ago. The identification mark was modestly omitted and some of the examples were reproduced in the Job Composition Department in the October number of THE INLAND PRINTER. These were inadvertently accredited to C. R. Bean, who is a frequent contributor of specimens produced in the printing department of the above house. Fig. 11 in the October number was readily

mistaken for the work of C. R. Beran, because it possesses many of his characteristics. This similarity may be due to environments.

THE 1905 edition of Kellogg's Lists of Newspapers is a product of the Barta Press, Boston. It is set in the new Merion series and the display composition is treated with a distinctive style. All of the type pages are enclosed with the American Type Foundry's new Bullfinch border, printed in black and alternate squares in olive green. Its striking cover-design, gold bronzed and embossed, is a feature.

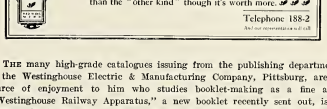
SOMETHING entirely new and fresh each month adds variety and lends continued interest to the specimens of job composition regularly submitted by Lennis Brannon, Talladega, Alabama. The reproduced letter-head, printed in red and black on cloth-finished paper, is a stylish conception.



EMILE ADAM, New Orleans, Louisiana.—The effort is hardly worth the game. Illustrations, improvised with bent rules and ornaments, are interesting only to the man who builds them. The ordinary business man and patron of a printing-office does not appreciate the amount of skill, ingenuity and time required in making these designs. He is unwilling to pay for the extra effort because he fails to see any value in these crude substitutes for the work of the designer and illustrator.

A. C. WAGNER, Racine, Wisconsin.—A page of plain typework in well-balanced arrangement, printed in one color, would be more effective than the combination of seven panels with ornaments and borders, used as a cover-design for the menu card. Primary red and blue, when equally divided, form a poor color scheme. A Puritan title-page, set in Caslon Old Style, looks well on hand-made rough, or antique-finished, or deckle-edge stock. Art brown or black ink is effective on either of these papers.

ONE of a series of catchy blotters designed by D. Gustafson, Red Wing, Minnesota. Printed in red and black.

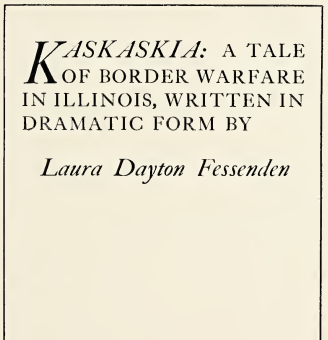


THE many high-grade catalogues issuing from the publishing department of the Westinghouse Electric & Manufacturing Company, Pittsburg, are a source of enjoyment to him who studies booklet-making as a fine art. "Westinghouse Railway Apparatus," a new booklet recently sent out, is a "treasurable" specimen. The half-tone illustrations are carefully arranged and well printed. The vignetted edges fade away in the text of the book, which is printed over. Its cover-design is a handsome thing, printed in a soft shade of blue, rimmed with gloss black, on a dark green fabric-finished paper.

J. C. NEWITT, Los Angeles, California, has adopted the catch-phrase "Let Newitt Do It." Specimens of his work show why his customers are well satisfied to "let Newitt do it." It is because he is alive to modern tendencies in display composition as set forth in the Department of Job Composition in THE INLAND PRINTER. He has studied and developed the correct knowledge of harmonious color associations; he knows a great deal of appropriateness as related to the combination of types and papers, and the men behind his presses know how to secure all the good there is in them. That's why Newitt specimens of printing are far better than the average.

THERE are things of exceptional interest in a large package of printed matter from the Wright & Joys Company, Milwaukee, Wisconsin. Notable among these is a new catalogue of the Lindsay Light Company. Its cover-design is an attractive creation, with engraved lettering, printed in orange, rimmed with gloss black and embossed, on heavy blue-tinted fabric-finished stock. Its contents are of a decorative nature. There are a number of ornamental initials, printed in two colors, and each page is enclosed with a scroll border printed in orange. This notice should be extended to include a catalogue of Mora furs, containing a large number of half-tone illustrations, printed in duo-tone ink and enclosed with half-tint borders of delicate green, on enameled paper; a stylish booklet of fashionable clothes for B. Kuppenheimer & Co., with a handsome cover-design in water-color effects, containing pebbled half-tone printings, tipped on; "Over Half a Century of Progress," an illustrated booklet for the Chicago & North-Western Railway; cleverly devised folders on smart clothes for the H. H. Babcock Company, Friend Brothers Clothing Company, etc.

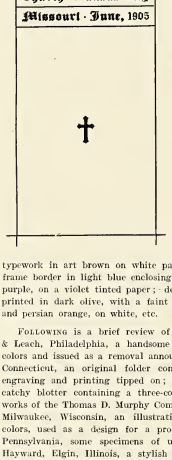
RALPH I. LEE, Highland Park, Illinois.—The "Kaskaskia" title-page is an original departure. There is rare attraction in its simplicity. The peculiar grouping, the whiting, and the chosen style of lettering lend dignity and tone.



W. F. DUNLOP, Salem, Oregon.— It is true that it is next to impossible to produce fashionable designs with type faces and ornaments that are out of date. Every-day commercial printing, for plain, businesslike purposes, is not governed by the dictates of fashion, however, and for this reason many of the wholesome old-time faces still retain their former usefulness.

It is hardly competent to charge the inequalities of the specimens submitted to the character of the type faces in the Oregon State Printing-office, especially when the assortment includes some comparatively modern letters, such as Caxton Italic, De Vinne Italic, Jensen Italic, Engravers' Bold, Bradley, Tudor, Cheltenham, Roundham, etc. These faces, in addition to lining gothics, and a few other practical display faces, and an ample supply of body type, should enable the compositor to produce all the plain forms, booklets and reports usually required by the various departments of a State government. Your adverse criticism of the worn-out seal and the battered illustration used in the letter-heads is substantiated.

Some novel effects, quite different from the present styles of printed things, have been produced by Wm. B. Brown, foreman of the Union Bank Note Company, Kansas City, Missouri. The reproduced booklet cover is one of these. It is a derivative from the cross-ruled titles of the Flemish scribes; printed in red and black. The cross should be moved up above the center of the panel for the sake of balance.



A package of noteworthy specimens has been received from Albert Ward Dippy, typographical designer for the International Correspondence Schools, Scranton, Pennsylvania. In these Mr. Dippy shows some pleasing combinations of plain typography and effective rulework. A keen comprehension of color harmony is recognizable in the well-balanced division of contrasting tones. All of the heavy rules and ornamental borders are printed in soft tints, which have supplied warmth to the coloring. Some of the best color schemes among these are a heavy flourished border in delicate pea green, enclosing a vigorous type-design, printed in black, on flesh-colored cover-paper; a soft, slate-colored border for a displayed title, printed in deep maroon on gray paper; a brass rule border and a decorative panel in a violet tint with typework in art brown on white paper; a one-point parallel rule picture-frame border in light blue enclosing a neat announcement, printed in royal purple, on a violet tinted paper; deep green and violet on white; a menu printed in dark olive, with a faint tinted border, on white; green, black and persian orange, on white, etc.

Following is a brief review of additional specimens received: Ferris & Leach, Philadelphia, a handsome illustrated post-card, printed in three colors and issued as a removal announcement; R. S. Peck & Co., Hartford, Connecticut, an original folder containing some specimens of high-grade engraving and printing tipped on; John S. Wohlford, Red Oak, Iowa, a catchy blotter containing a three-color half-tone of the extensive printing works of the Thomas D. Murphy Company; Meyer-Rotier Printing Company, Milwaukee, Wisconsin, an illustration of a colonial printerman, in two colors, used as a design for a proof envelope; E. H. Stuart, Oakmont, Pennsylvania, some specimens of up-to-date display composition; C. B. Hayward, Elgin, Illinois, a stylish announcement folder; R. Lee Sharpe, Carrollton, Georgia, the make-up of the *Herald of Vision* is good and the paper is well printed; Smith & Porter Press, Boston, a timely illustration in an October calendar; Globe Engraving & Electrotype Company, Chicago, a taking blotter, done in black, green and gold; Chase Brothers, Haverhill, Massachusetts, "October Suggestions," a house organ; Kerr & Ridge, Pittsburg, a timely blotter; Times Printing House, Philadelphia, a half-tone illustration of the "Old Neglee House," Germantown, in the October issue of a series of historical calendars; The Inland Printing Company, Spokane, Washington, "Two Million Dollars in Schools and Colleges," an illustrated booklet showing the remarkable development of Spokane's educational facilities; Lincoln Free Press, Lincoln, Nebraska, a splendid descriptive folder sent out to encourage advance sales of the Free Press Year Book; Statesman Printing Company, Spokane, Washington, a striking blotter-design; Trent Printing Company, Knoxville, Tennessee, an attractive letter-head; the Richmond Paper Manufacturing Company, Richmond, Virginia, a splendid series of blotters, with three-color half-tone illustrations, issued just to show the admirable printing qualities of "Perfection Enameled Blotting"; Toronto Engraving Company, Toronto, Canada, a three-color illustrated desk calendar; Clarence E. Mitchell, Raleigh, North Carolina, the cover-design can be improved upon by removing the narrow interior panels; Charles Lawson Wood, Atlanta, Georgia, a collection of neat and tasty corner-cards; W. N. Swett, New York city, "A Brief Word to the Busy Man," is a fetching argument set forth in pointed paragraphs; The Booklet Printers, New York city, a package of high-grade booklets and folders; C. F. Trott, Billings, Montana, some specimens of neat printing; George Sutherland, Spokane, Washington, a neat arrangement of side headings.

TYPEFOUNDRY SPECIMENS.

The success of a new letter depends greatly upon its all-around usefulness. The Inland Type Foundry, St. Louis, had this fact in mind when it created the designs for its new McNally series. Specimen sheets showing this series used in practical display give one but a faint idea of its wide range of adaptability to newspaper and magazine advertisements, and general commercial printing. It is a type-face with unusual possibilities.

Cheltenham Bold Condensed is the latest notable addition to the popular Cheltenham group, made by the American Type Founders' Company. It is safe to say that the printer who possesses a complete series of Cheltenham, Cheltenham Italic, Cheltenham Bold and Cheltenham Bold Condensed is well equipped to handle all classes of work that come to a modern printing-office. Other booklets and folders recently sent out by this house include displayed specimens of Globe Gothic, Engravers' Old English, Lining Laclede No. 2, Tiffany Script and Tiffany Script Extended.

Penn Gothic is a recent addition to the large family of distinctive gothics now made and sold by the Keystone Type Foundry, Philadelphia. It is an entirely new departure in gothic lettering. It is of medium-extended set and possesses grace and uniformity. A great many of the older gothics are too heavy and vigorous for some classes of commercial printing. Penn Gothic is a "go-between." Although it possesses great strength, it is not harsh. Its curvilinear contour supplies a soft effect which is restful to the eyes. This new gothic is especially available for fine stationery and commercial work.

SENTIMENT IN COLORS.

The printer, when working off color jobs, thinks but little of the sentiment that is said to be embodied in the pigments he uses, his principal anxiety being to get the work off the press in as speedy and efficient a manner as possible, and yet, according to Professor Holmes, of Brazenose College, the general tone and color of a work of art are responsible for the sentiments conveyed, quite apart from the actual subject represented. In a lecture, last week, the professor said that the gay tones of Rubens and Watteau conveyed by themselves sensations of life and joyousness just as definitely as the dark tones of Rembrandt implied seriousness or sadness. The character of the subject of a picture ought to be indicated by the color even at a distance from which the details could not be clearly seen. All good works of art had thus a dominant color which suited their subject matter. This dominant color was almost always reinforced and emphasized by contrast with a second color. If a powerful, striking effect was required, the contrast of tertiary colors was enough. Harmony was obtained by the deliberate iteration of the contrast of the selected colors. The lecturer drew a comparison with the art of music, in which an effect was produced by the statement and restatement of a single theme with every variety of setting and orchestration. In the case of the Japanese color-prints, with which the lecture was illustrated, this iteration was a natural result of the process of printing from several color blocks. The work of the impressionist painters in the same way always possessed unity, simply because of the constant iteration of the bright colors composing them. On the side of brightness, harmony was limited by the power of the eye to endure without pain the vibrations of strong color. A small picture, such as a miniature, might be designed in the most vivid and glowing colors without producing an unpleasant effect, yet if the same colors were used on a larger scale, as in a poster, the result would be garish. Thus, when strong colors had to be used on a large scale, their potency would have to be modified by the addition of tertiary hues. The professor also discussed the forms of art in which an effect of color is produced without the introduction of any positive hue, and showed that this effect is produced by translucency in the pigment.

SWEAR BY IT.

All the force, from the "devil" up, read The Inland Printer and swear that what is said there is right.—*R. W. Macwhorter, Bradford, Pennsylvania.*

Book Review

The Business Man's Magazine and the Bookkeeper is a monthly publication which touches the interests of every factor in every community. It is full of sound and helpful information. The magazine is published monthly and is a big 10 cents' worth.

It has been proved by the marked success which has been earned by literature dealing with business affairs that the taste of the average business man is better satisfied with reading of the romances of trade and of events in the lives of strong personalities, living entities, than with the ideals of fiction. *My Business Friend*, the business trade journal, is a new magazine edited by C. H. Cochrane, who is well known to Inland Printer readers and to the printing trade generally. It is filled with good material of interest to every man of affairs. The leading article for the November issue is Mr. John D. Rockefeller's own story of his business career. The magazine sells for 10 cents, and under its capable management bids fair to score a distinguished success.

The Republican Publishing Company, of Hamilton, Ohio, announces the early publication of the "Graphic Arts and Crafts Year-Book," which is an annual review of the engraving, printing, lithographing and paper-making industries. A new photo-mechanical process for color printing which has been invented will be fully described and illustrated for the first time in this publication. It is said that this new method will revolutionize color printing. Patents are pending in the United States and all foreign countries. The "Year-Book" will be full of experiments, examples of high-grade color and black and white illustrations produced in the best possible manner. It consists of two hundred pages, 8 by 10 inches, bound on ten-inch side, cloth covers. The subscription edition is limited and will be sold at $5.

A handsome and convenient album of views of Chattanooga, Chickamauga National Park, Lookout Mountain, Missionary Ridge, Orchard Knob, National Cemetery, Tennessee River and Walden's Ridge has been issued by the MacGowan-Cooke Printing Company, of Chattanooga, Tennessee. The views are numerous and interesting and are very well engraved and printed, the use of a tint giving a rich effect to the work. Each view is on a separate heavy sheet, with the historical data on the back. To the tourist or the visitor to the scenes shown in this handsome compilation there is nothing so satisfactory or complete to purchase as a souvenir or to send to interested friends. It is particularly timely at this season and the publishers have shown commendable enterprise and good taste in its production.

"Lockwood's Directory of the Paper, Stationery and Allied Trades" is a standard work in the printing trades and as a reference book and directory stands alone in its field. The 1906 edition has been received, the thirty-first annual number, and was brought out at the beginning of the busy fall season, fresh and up to date. It contains a list of all the paper, pulp and chemical fiber mills in the United States, Canada and Mexico. Also lists of same classified according to goods made; manufacturers of glazed and coated papers, waxed and parchment papers and cardboard; paper dealers and importers in United States; rag and paper stock dealers in the United States; useful data for papermakers; leading stationers in the United States and Canada; wholesale stationers are designated by a *; a list of railroad purchasing agents; watermarks and brands; lists of trade associations, with officers; manufacturers of twine, tags and playing cards. It also contains a list of manufacturers of blank books, envelopes, pads and tablets, paper bags, paper boxes and wall-paper printers, with valuable statistical information which all the trade needs.

Mr. Alfred Bartlett, Cornhill, Boston, contributes a calendar of notable excellence and value to the varied list of these requirements for the coming year. "Uplifting" subjects are growing in popular esteem, which surely is a good indication that the world is growing better, and "The Beatitudes Calendar," prepared by the distinguished English decorative artist, R. Anning Bell, will appeal strongly to the mere esthete as well as to those of devotional spirit.



To those bibliophiles who have collected the bookplates and the odd bits of *belles-lettres* published during the past few years by the *Triptych*, its transfer to Kendall Banning is of interest. It is sending out as its announcement of offerings for the season a book of bookplates, printed in colors on a french japan vellum and bound in silk ribbon, containing ten examples of *ex libris*. The *Triptych* has published over two hundred bookplates, many of which have been reproduced in various publications, including the books on *ex libris* issued by the makers themselves. The more recent plates bear an interesting imprint—

somewhat suggestive of the Whistler butterfly — in the form of a small outline of a triptych, placed as an identification mark in odd corners after the fashion of the Japanese artists. The *Triptych* will hereafter offer to its mailing-list occasional dainty bits of printed matter, interesting to the collector and to the giver of gifts. The office is at 1 Madison avenue, New York.

THERE is no more fascinating avocation than woodworking; nearly every boy and man has an innate hankering to make things with saw, hammer, plane and chisel. There are few printers who have not at one time or another tried their 'prentice hand at carpentering, and arrived at results by strange and peculiar methods. Probably it is for some such reason that Mr. R. I. Clegg, editor of *Wood Craft*, submits the first number of Volume IV of his bright and interesting paper for criticism. From a printer's standpoint the paper is excellently printed, the cover-design representing a door, with panels, hinges, doorknob and all the appurtenances. On opening the door, or rather, turning the cover, there is a most attractive display of technical articles, technical enough for the expert and yet intelligible for the amateur, among the general articles being an illustrated description of the Eastman Kodak Company's plant, and of the famous Royerofters' shops, at East Aurora. *The Patternmaker* has been incorporated with *Wood Craft*, and the paper is produced by the Gardner Publishing Company, Cleveland, Ohio. The subscription price is $1 per year, and it is a very large dollar's worth. The large number of well-displayed and well-printed advertisements, which are just as interesting as the contributions, amply proves that we are not alone in our opinion.

"THE Confessions of John Allen" (Chicago: Mandel & Phillips Company), has been received. Mr. Allen's purposes are high and far reaching. He proposes to take up the task of reforming everything. He confesses:

> I, John Allen, of Chicago,
> Having fasted for years in the Wilderness;
> Having crossed the burning sands of the Desert;
> Having wept and moaned in the Shadows;
> Now come forth upon the dark arena of the
> World, with a new light, a new faith,
> To complete the work we are placed on earth to do.

In this very blank verse Mr. Allen goes on to minutely catalogue the items of the task he has set out to accomplish. The narrow escape the present generation has had from being deprived of the author's services is told thus:

> I was born in the City of Chicago. My father
> Was a sailor on the lakes, and died some
> Months before I was born — so I never saw
> His face, and never knew a father's love,
> Which may not have been such a great
> Misfortune after all, for had he lived,
> He might have interfered with my ambitions,
> And like the majority of zealous parents,
> Demanded that I walk the paths he had
> Laid out for me, and this would never
> Have suited me at all, and would have
> Cut short the career of the greatest Saviour
> That ever walked the bosom of the Earth.

The work contains 360 pages, but space forbids us quoting further.

IT is popular just now to attack almost every form of vested interest and particularly the railroads. In defense of the latter a brochure has been issued by H. T. Newcomb, Bond building, Washington, under the descriptive title "For the Railroads." The booklet is replete with statistical matter valuable to those interested in the subject, the text of which lies in that part of the speech of Mr. Samuel Spencer, president of the Southern Railway Company, delivered before the Traffic Club of Pittsburg, last April, in which he said: "Strengthen the laws in condemnation of rebates, secret devices and unjust discriminations to any extent that may be found possible, and provide, if such further provision still be necessary, for the prompt arraignment and prosecution of all offenders of the law in the duly constituted courts of the country, and for the unsparing punishment of those who are found to be guilty. If there are such offenders in the railway fraternity, their offenses should be exposed and punished, but it is un-American and unfair, not to say outrageous, because it is alleged there are such, that every manager and every president and director shall be subject to indiscriminate public condemnation, and that the innocent investors shall have their property jeopardized, and their rights infringed, because those to whom the prosecution of the law is entrusted fail to find the offender, and to punish him."

DAVID C. HUNTER, SCULPTOR.

The modeled cover-designs for THE INLAND PRINTER, shown in the present issue and in the October number, are the work of Mr. David C. Hunter, whose career in developing his talent for decorative art is of an unusual character. Mr. Hunter was born in Cambridge, England, in 1865, and came to America when a youth. His drawing



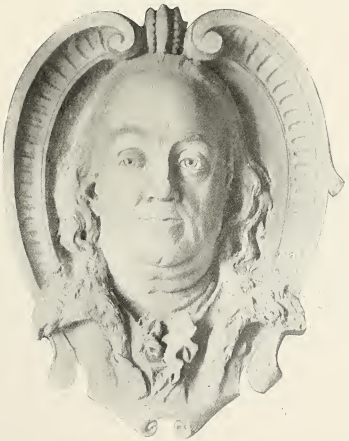
DAVID C. HUNTER.

materials and color box were always his inseparable companions, his education in art matters in these early days being wholly empirical. Curiously enough for one of his temperament, he invested all his funds in sheep ranching in Texas in the vicinity of the North Llana river. He was meeting with success until Mr. Grover Cleveland's tariff policy brought the venture to failure. Sheep which young Hunter had bought for $2.50 could not be sold for as low as 75 cents, and the spectacle of the embryo artist and sheep rancher killing a sheep, skinning and dressing it and carrying it a hundred miles to market on horseback and selling it for a dollar, was amusing as well as tragical — to him. The monotony of existence was tempered somewhat with the companionship of the color box, and many a rock bore the trace of the artist's efforts in the depiction of still and animated nature, sheep in all variations being the stock models. Life under these conditions was too



strenuous in the sheep business and young Hunter drifted east until he landed in Chicago, where, with characteristic audacity, he opened a modest shop as an interior decorator. A fine eye for effect in form and color won him recognition, and while engaged in decorating the studio of the well-known sculptor, John Gelert, his interest and ambition were awakened and stimulated by the specimens of the sculptor's art completed and in process in the studio. The outcome was that he dropped his decorative work and was employed with Mr. Gelert, with whom he studied for five years, taking advantage also of the courses in the Chicago Art Institute. After this time he was engaged with the Northwestern Terra-Cotta Works for ten years doing sculpture, and his designs are shown widely throughout the country, East and West, though their author is comparatively unknown. Recently Mr. Hunter has turned





his attention to designing and modeling for reproduction. His work speaks for itself, in some of the specimens scattered through the pages of this paper and in the cover-designs shown so far. Appreciation of his ability is shown

in that he won the second prize at the exhibition of the Arche Club, and the second prize at the exhibition at Springfield, Illinois. He is a charter member and the vice-president of the Palette and Chisel Club of Chicago, and an active member of the Architectural Club.

CHARLES A. STILLINGS, PUBLIC PRINTER.

President Roosevelt, on the afternoon of October 31, announced the appointment of Charles A. Stillings, of Boston, to be Public Printer, vice Frank W. Palmer, of Illinois, removed. Oscar J. Ricketts, who has been Acting Public Printer, will probably resume his old position as foreman of the Government Printing-office. Mr. Stillings has been manager of the Printers' Board of Trade of New



York for about two years. He is thirty-five years old and has been engaged in the printing business for sixteen years. As a boy he entered the printing-office of his father in Boston, and remained with the Griffith-Stillings Press, of Boston, for a number of years. For a time he was employed as manager of the Washington Printers' Board of Trade, and while there devoted himself to a study of conditions in the Government Printing-office, of which he now becomes head. He also served as secretary of the Washington Typothetæ. Mr. Stillings was indorsed by some of the largest printing concerns in the country, including Theodore L. De Vinne & Co., Rogers & Co., of Chicago and New York, the Methodist Book Concern, the Mudge Press, of Boston, and others. His appointment was in no sense a political one, though it is said he was first brought to the attention of President Roosevelt by Senator Crane, of Massachusetts, with whom Mr. Stillings is on terms of personal friendship. The assent of Senator Lodge was also obtained, but the politicians at the capital were ignored in making the appointment. The President exercised the greatest care in filling the office and decided upon Mr. Stillings only after he had thoroughly satisfied himself as to the practical, professional and executive ability of the latter. The appointment occasioned considerable surprise, because it was generally believed that Oscar J. Ricketts, Acting Public Printer, who had the indorsement of the Senators from Illinois, and of Senators Platt, of New York, and Lodge, of Massachusetts, would be made permanent Public Printer. The position which Mr. Ricketts will now occupy will be determined by Mr. Stillings. The father of Mr. Stillings is a well-known citizen of Boston and was adjutant-general on the staff of the late General Blackmar when the latter was commander-in-chief of the Grand Army of the Republic. The appointment of Mr. Stillings as Public Printer took effect November 1.

WHEN TWAIN MET GREELEY.

Mark Twain thus describes his first meeting with Horace Greeley: "Horace Greeley, a man whom I greatly admired and longed to see, and whose memory I still revere. It was difficult to get an interview with him, for he was a busy man, he was irascible, and he had an aversion to strangers; but I not only had the good fortune to meet him, but also had the great privilege of hearing him talk. The *Tribune* was in its early home, at that time, and Hay was a leader-writer on its staff. I had an appointment with him, and went there to look him up. I did not know my way and entered Mr. Greeley's room by mistake. I recognized his back, and stood mute and rejoicing. After a little, he swung slowly around in his chair, with his head slightly tilted backward and the great moons of his spectacles glaring with intercepted light; after about a year — though it may have been less, perhaps — he arranged his firm mouth with care and said with virile interest:

"'Well? What the hell do *you* want?'"

THE "E" BOX IS STILL THERE.

Before he went on the stage, Ezra Kendall, the well-known comedian, was a printer. A reporter, interviewing him recently, suggested that Kendall was an experienced newspaper man.

"There was considerable question about that among newspapers that I worked on," explained Ezra. "I thought I was, but a fellow is liable to misapprehension in a matter like that. I learned the printer's trade and worked at it for seven years, besides working in the editorial rooms, and if I ever have to leave the stage I'll have my trade to fall back upon. I guess I could go right up to the case now and find the 'e' box."



YELLOW JOURNALISM.
— *Printers' Ink.*

"Circumstances alter cases," suggested the reporter, warningly.

"Maybe they do," admitted Kendall, "but, by jiminetty, I'll bet they haven't moved the 'e' box."

I HAVE been a subscriber to THE INLAND PRINTER for years, and each number, in my opinion, seems to get better, and I think it very valuable to the printing and allied trades.— *Isaac Isaacs, Boston, Massachusetts.*

TRADE NOTES

THE Golding Art Jobber, made by the Golding Manufacturing Company, Boston, Massachusetts, was awarded a gold medal (highest award) at the Lewis and Clark Exposition, Portland, Oregon.

THE Bates Machine Company and Mittag & Volger, both well known to readers of THE INLAND PRINTER, had attractive booths at the second annual Office Appliance and Business Systems Show, held at Madison Square Garden, New York city, October 28 to November 4, 1905.

MR. HARRY C. NELSON, formerly employed in the composing-room of The Henry O. Shepard Company, and a member of the Chicago Typographical Union, announces that he has opened an office for the general practice of the law at 1503 Fort Dearborn building, 134 Monroe street, Chicago. Mr. Nelson's many friends will welcome this result of his earnestness and application.

THE Chicago ticket office of the Grand Trunk Railway has been completely renovated, so that in equipment and convenience to the traveling public it is not surpassed by any ticket office in the city of Chicago. One feature in which it is unequaled is the large amount of space for seating patrons, and every indication shows a careful regard for the prompt dispatch of business and for the comfort and needs of travelers.

H. D. ROOSEN COMPANY, manufacturers of fine dry and pulp colors, lithographic printing-inks and varnishes, 263 Water street, Brooklyn, New York, with branch houses in Chicago and Toronto, have issued a very attractive and comprehensive catalogue of their products, remarkable in the varied classes of inks shown, including three-color process inks, cover inks, book and news inks, and a large number of tints, all well exploited in various colorations. As a work of reference it should prove very valuable to the color printer. Messrs. Roosen will cheerfully send a copy of the book to employing printers, who are respectfully requested to make application for the book on their office stationery, in order that the company may be assured of the work getting into the hands of those for whom it has been prepared.

J. C. CLAGHORN, who for twelve years managed the affairs of the Electro-Tint Engraving Company, of Philadelphia, and who is well and favorably known in the trade, and who for the past four years has been sojourning in the South, after resigning from the above company, announces that he is desirous of establishing connections with a progressive concern in the lines of printers' supplies, machinery or art publications. Mr. Claghorn's ability and experience should prove valuable in the particularly fertile field in which he is located. His address is Ambler, Pennsylvania, a suburb of Philadelphia. He is prepared to supply eminently satisfactory references to firms interested.

THE rapid development of Western trade is well exemplified in the advance made by the Chicago branch of the printing-ink house of Philip Ruxton, Incorporated, under the efficient management of Mr. John M. Tuttle, the vice-president of the company. In four years the branch has made three moves to larger premises, and is now located on the second floor of the Patten building, 158 East Harrison street, Chicago, where, profiting by its experience in expansion, it occupies the entire floor of the building, somewhat over ten thousand square feet, making it one of the largest, if not the largest, printing-ink salesrooms in the country. As stated, the branch is under the general supervision of Mr. Tuttle, whose selling staff consists of Harry S. Thompson, covering Minneapolis, St. Paul, St. Louis, Milwaukee and Chicago; A. J. Beckler, general salesman for the West; H. P. Strahl, general salesman for the East, and H. S. Remington and E. C. Andrews, city salesmen. The premises of the branch are lighted on three sides. The storerooms and mixing-rooms have concrete floors, and two large freight elevators insure the prompt dispatch of orders. A large and varied stock is carried in the storerooms, and the broad flood of daylight gives opportunity for unusual accuracy in matching colors, for which purpose a new modern Universal press has been installed, doing away with the unsatisfactory pat-out method. Three mills and a mixing machine, driven by individual motors, are kept running steadily, the latter on tints and special colors. An interesting feature of the establishment is the method adopted for preserving the formulas of the varied orders. The formula book has the quantities marked in pounds and thousandths of a pound, the ounces and fractions of ounces having been reduced to decimals. The convenience and accuracy of this system will be apparent. All orders have a duplicate record which is given to the foreman of the mixing-room, who records on it the kinds of ink, colors and quantities used. This is transcribed when the order is filled to the record slip bearing the corresponding number, and can be referred to almost immediately when repeat orders are sent in. An impression of thoroughness, system, cleanliness and accuracy is the agreeable experience of the visitor to this well-conducted concern.

AMONG the exhibitors at the Advertising Show at the Coliseum, in Chicago during the month of October, the completeness of the showing made by the Franklin Company, engravers, designers, electrotypers, etc., was notable. An illustration of the company's exhibit is shown herewith. The exhibit was an operative one, and work was shown in every stage, creating an amount of interest which kept the workers surrounded with visitors watching the processes.



FRANKLIN COMPANY'S EXHIBIT, ADVERTISING SHOW, CHICAGO.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE embossing compound made by the J. W. PAXSON Company, Philadelphia, Pennsylvania, is easily applied, dries quickly, makes dies as hard as iron, and any number of impressions may be run without cracking or breaking. Those doing this class of work will find it to their advantage to investigate this compound.

THERE appears on another page in this issue a unique advertisement of the B. F. Bond Paper Company, Baltimore, Maryland. While novel in its way, it indicates that their line of bonds, flats and envelopes is of high grade. Their salesrooms have an inviting look, and the fastidious buyer will find his wants readily supplied by communicating with this firm.

THE Oswego Machine Works, Niel Gray, Jr., proprietor, Oswego, New York, have issued an excellent catalogue of the Brown & Carver Cutting Machines and the Oswego Cutters, on heavy toned paper and containing most complete data and illustrations of their products. The progressive printer should have one of these catalogues on file. They may be had for the asking.

TO MEET the demand for record cards for all branches of office work, the Standard Index Card Company, Philadelphia, Pennsylvania, is making a specialty of supplying the trade with record, tab and guide cards. These may be had ruled or plain, and die-cut for all makes of cabinets. Producing these goods in large quantities, this firm is enabled to quote very attractive prices.

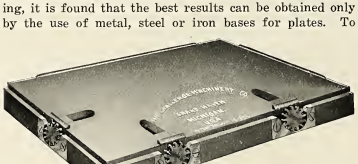
THE Tubbs Manufacturing Company, Ludington, Michigan, is congratulating itself on turning out what it claims to be probably the largest font of wood type ever cut, the order being supplied to a Boston printer the first week of November. It contained 5,482 pieces of eight-line Corbett Condensed, and when the mammoth font was opened out it presented an interesting sight. The same concern has sent in another order for nearly three hundred fonts of wood type, containing more than seventy-five thousand characters. The Tubbs Company doubts if any manufacturer ever experienced a similar favor.

SCHREYER'S "ON THE MARCH."

Among the paintings of Schreyer, one of the most popular is "On the March," in which the vivid colorings of an Eastern landscape are heightened and harmonized by the gorgeous trappings of a patrol of Arab horsemen. In knowledge of anatomy and in fine draftsmanship, Schreyer's paintings have international fame, and the vigor and action of the human figures and of the horses make this particular subject one which is always a delight to the possessor. With characteristic taste and enterprise, the Campbell Printing Press and Manufacturing Company selected this subject for reproduction in the original colors to exploit the merits of the Century press. The work is executed in the three-color process and is an exquisite specimen of presswork, and amply proves the fine qualities of the Century for this class of work, in which accurate registering qualities, power, rigidity, even impression and fine distribution are absolute necessities. The large size of the work, 18 by 23 inches, its beauty and accuracy of reproduction, with embossed lines, giving the actual effect of the original canvas and brush marks, make it a most remarkable achievement in presswork, and as a result encomiums from competent critics are pouring in on the Campbell Company.

THE FINAL IN STEREOTYPE BLOCKS.

Hardly anything in the line of appliances for the printer has had so long and continuous a run of popularity as the wooden individual stereotype blocks. But with the advent of the high-class two-revolution press with its hard packing, it is found that the best results can be obtained only by the use of metal, steel or iron bases for plates. To



meet these exacting requirements, The Challenge Machinery Company, of Grand Haven, Michigan, has just put on the market a most complete line of cast-iron stereotype blocks. The register hooks on these blocks are the narrow margin type, the run of the clutch being three-fourths of an inch. The blocks are micro-ground, are .759 of an inch in height, to suit the standard electrotype or stereotype plate, and are as near perfect as they can be made. The use of these bases saves half of the time usually given to make-ready on a wooden base form, and the make-ready will last until the run is finished. In addition to this, the quality of the work is greatly improved. This is one of the things that will be an investment, as they are practically indestructible. Sizes, styles and full descriptions will be given by addressing the above company.

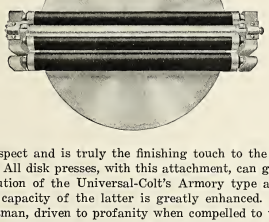
PRACTICAL STEEL BASE AND PLATEHOLDER FOR ALL KINDS OF PLATEWORK.

A device which will meet the modern requirements of the printer in doing platework proves its worth very readily in the hands of the pressman. A rigid, even base; simplicity and ease of adjustment; absolute accuracy and close and quick lock-up, in the parts; and strength and substantial wearing qualities, place in the printer's hands means whereby the press is made more productive, the plates wear longer and, better than all, the quality of the work is vastly improved. A base and plateholder with the above qualities pays for itself over and over again in this way. Such a device is the "Unique" steel block made by the Rockstroh Manufacturing Company, Atlantic avenue, corner of Chestnut street, Brooklyn, New York, which is meeting with such general favor, owing to its test by printers in all classes of work during the past twelve months, that the company has been steadily increasing its facilities to meet the demand. The "Unique" is a steel base, the grooves of which are but one pica wide and at right angles with each other. It is a system of four stand-

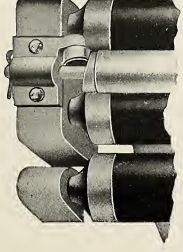
ard sizes of sections, which allow the block to be made up to any size of form in two minutes. Larger sections for filling a bed of a press with one, two or four special-sized pieces are made to order, but the four standard sections are always on hand, so a printer need not have any delay on account of not having blocks to suit odd-sized plates. The clamps are made to be dropped in from the surface of the block. They lock themselves automatically, but can easily be removed with pincers; when plates are locked, the screw is checked automatically so that shifting plates or loosening clamp is impossible. The mechanism of the clamp is such as to permit a lateral micrometrical adjustment of register in an absolutely positive manner almost instantly. On bookwork the printer may unlock, change plates and lock up again a form of thirty-two pages in five minutes, because he locks or unlocks two rows of plates at the same time with the common plate ratchet. The progressive printer, looking for the best, will find many other features which space forbids enumerating here. The Rockstroh Manufacturing Company will, in the near future, establish offices with stock on hand in several of the larger cities of the United States, so printers can have orders filled in a short time.

A NOTEWORTHY IMPROVEMENT ON PLATEN PRESSES.

The ink distribution on platen presses — always insufficient heretofore — need no longer trouble the printer. The Eckman Vibrating Distributor fills the long-felt want in



this respect and is truly the finishing touch to the platen press. All disk presses, with this attachment, can give the distribution of the Universal-Colt's Armory type and the inking capacity of the latter is greatly enhanced. Many a pressman, driven to profanity when compelled to work a large cut opposite numerous lines of type in a form for the platen press because the outlines of the type would be duplicated in a noticeably light reproduction of the type in the impression of the cut, will hail this perfection of distribution with delight. Forms bounded by heavy-face, six-point rule, formerly locked in the chase at an acute angle to the customary position, to secure sufficient inking of the rule border, can now be worked in the ordinary way. Heavy half-tone and other cuts and also large tint forms can be given the nice inking required. All time-eating double rolling can hereafter be avoided. While quite inexpensive, this newest and best wrinkle for the job press is a decided step in advance. Briefly described, the Eckman Distributor is a vibrating metal roller which rides the upper two rollers on the disk press and the lower two rollers on the Universal-Colt's Armory type. It is identical in operation and principle with the vibrating distributor on the up-to-date cylinder press. Any machinist in a few minutes can secure the attachment to the regular roller carriage of any disk or other platen press and afterward it can be removed and replaced in an instant. It greatly widens the capacity of any press and enables jobs, heretofore considered difficult, to be run at profitable speeds. The Distributor is in use in many of the large Chicago Printing-offices. One of the leading concerns — The Franklin Company — uses the attachment on all its platen presses. One well-known printer says he'd rather have a Gordon with this attachment than a Colt's Armory without it — on all grades of work. The Eckman Vibrating Distributor is made and sold by the Inventors Machine Works, 327 Dearborn street, Chicago. Their advertisement appears elsewhere in this issue and they will be pleased to furnish information and quote prices on request. This is a true opportunity to improve the pressroom equipment.



AUXILIARY MACHINE FOR OPERATING LINOTYPE.

Charles A. MacCordy, of Walton, New York, has invented a machine for operating the Linotype keyboard. The machine will increase the capacity of the Linotype threefold on twenty-one-em measure or wider. Mr. MacCordy solicits correspondence from manufacturers of printing machinery or others who could be interested in manufacturing the machine on royalty.

NEW THINGS FROM HAMILTON COMPANY.

Two new specimen sheets have been issued by the Hamilton Manufacturing Company which no progressive printer can afford to miss receiving. Specimens of new faces of Hamilton's wood type cut on end of grain rock maple, with a scale of fonts and revised price-list, show excellently well, the letters having strength, with grace and freedom. "New Ideas in Modern Printing-office Furniture" offers some very attractive terms to printers and shows a large number of conveniences for doing better and quicker work. The Hamilton Company, with its vast equipment and high standing in the trade, stands firmly back of every claim it makes for its goods, and its long list of satisfied customers proves its eminence in its field. Write for these catalogues.

TRUTHFUL BUT NOT POETICAL.

It is told of a Michigan editor that he grew tired of lying about people in obituary notices, and then have people call him a hypocrite, so he wrote up one well-known citizen: "Died ——, aged fifty-six years, six months and fifteen days. Deceased was a mild-mannered pirate, with a mouth for whisky and an eye for boodle. He came here at night with another man's wife and joined the church at the first chance. He owed us $7 on the paper. You could hear him pray six blocks. He died singing, 'Jesus Paid It All,' and we think he is right, as he never paid anything himself. He was buried in an asbestos casket, and his friends threw palm fans into his grave, as he may need them. His tombstone will be a favorite resting-place for hoot owls."

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 30 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Display of any kind the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A CHRISTMAS PRESENT?—Send a copy of "From Clime to Clime" to a friend; tells about Pacific coast cities, Yosemite Valley, Yellowstone Park, mountain cities, consumptives' Mecca, Mexico and its people, Southern cities, Mammoth Cave, Niagara Falls, Thousand Islands, Canadian cities, spicy personal experiences; over 21,000-mile trip; only book of travel written by a printer; price, 25 cents postpaid. SAMUEL MURRAY, 117 E. 19th st., New York, N. Y.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.—A handy little volume describing a simple, economical, yet practical and comprehensive system for ascertaining the cost of printing; this system has been tried and is adaptable to large and small printing and manufacturing plants alike; illustrates full blanks for all departments along with bookkeeping system for business office; 125 pages, 4½ by 7 inches, cloth, $1.00. THE INLAND PRINTER COMPANY.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against leakage of time or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced artist; by Ernest Knaufft, Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2.00 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1.00. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2.00. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL COLORIST AND CORRESPONDENCE COURSE.—Only for the ambitious. It has helped others and will help you. 10 lessons. Write to-day for particulars. THE SHELDON PRESS, Burlington, Vt.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago; the modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4.00; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

DO YOU WISH to sell or buy a publishing or printing business? FRANK H. KNOX, Albany, N. Y.

FOR SALE.—An interest in a well-established printing business, with a finely equipped plant, located in city near Chicago; services for the right man. D 683.

FOR SALE at a sacrifice; mail-order printing business; includes no outfit; business nets handsome yearly income; trade established, but field is unlimited; investigate. WILL H. SCHADT, Goshen, Ind.

FOR SALE — Complete job plant, Universal and Gordon jobber, cutter, modern type and material; original cost, $1,100; will sell for $800; prosperous Michigan town on an interurban and railroad; excellent opportunity for newspaper; easy terms; plant taken on mortgage; owner not a printer. W. H. ANDREWS, Benton Harbor, Mich.

FOR SALE.— First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. D 32.

FOR SALE.— First-class weekly paper and job plant in Arizona town; doing $5,000 business; price, $3,500. D 680.

FOR SALE.— Job plant doing good business in Western city; reasons for selling — small capital and other business. D 696.

FOR SALE.— News and job office; complete outfit; near Pittsburg; owner has other business. JAY CHANDLER, Buckeye st., Akron, Ohio.

FOR SALE.— Only newspaper and job office in county seat of Forest county, Wisconsin; price, $3,000; town developing rapidly, with prospect of another railway soon; if you mean business and have the cash, write us; would lease to sober, industrious and trustworthy party. SHAW PUBLISHING CO., Crandon, Wisconsin.

FOR SALE.— Up-to-date job plant in West; inventories $4,500; for particulars, address D 704.

MANAGER WANTED.— Manager and salesman familiar with bookbinders' and printers' machinery, and acquainted with the Eastern trade; state experience, present employment and salary expected. All communications considered confidential if desired. D 679.

NEWSPAPER AND JOB OFFICE FOR SALE.— Minnesota town of 700; excellent business, will net $1,200 to $1,500 yearly; 37 miles from Minneapolis; excellent equipment; fine opportunity for hustler; reason for selling —ill health; cash price, $2,250. D 698.

UP-TO-DATE PRINTING-OFFICE in San Francisco, Cal., clearing $250 to $300 per month; worth $10,000; will accept $8,000 cash; owner retiring. D 675.

$25,000 buys one-third interest in progressive printing and binding establishment; State metropolis of 250,000 population; money wanted for working capital to handle new business; $2,000 salary and 8 to 12 per cent sure on capital invested. D 678.

$4,500 will buy half interest in modern well-paying printing-office in San Francisco, Cal.; in business 15 years. D 676.

Publishing.

PERIODICAL PUBLICATIONS for printers; larger profits than printing; I sell them; request booklet. EMERSON P. HARRIS, 253 Broadway, New York.

PRINTS BRIGHT GOLD
(SEE INSERT, APRIL, 1905)

RIESSNER'S IMPERIAL GOLD INK
Not made for anything but Plated and Coated Stock.
Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold,	$3.00 per lb.	Put up in ½ and 1 pound tin cans.
Pale Gold,	3.00 "	
Copper,	3.00 "	
Aluminum,	4.00 "	

T. RIESSNER
57 Gold Street, NEW YORK

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BINDERY MACHINERY.— One W. F. Ellis backing machine; one power Standard rotary board cutter, 8 discs; one Geo. H. Sanborn gilding press and stand; all the above are in first-class condition. MOORE-LANGEN PRINTING CO., Terre Haute, Ind.

FOR SALE.—A Brown folding machine in first-class shape, used very little, folds 4, 8, 16, 32 pages, delivers at third or fourth fold, takes sheets from 10 by 12 to 28 by 42; price, $275. J. F. BOLAND, 78 Court st., Binghamton, N. Y.

FOR SALE.— Lundell 115 volt direct current motors, ¾ horse-power; C.-H. controller, ½ horse power, C.-H. controller, 1½ horse-power, 5 forward, 2 reverse speeds; 1 Lundell dynamo, 125 volts, 4,375 K. W.; fine condition, low price. CHAS. A. DILLINGHAM, Bangor, Maine.

FOR SALE.— Over $2,300 worth of job type; never printed from; finest layout in Chicago; new and up to date in every respect. D 693.

FOR SALE — Printers' outfit for small bookbindery; standing press, Brehmer wire stitcher, perforating machine, set finishing tools. D 710, care New York Office INLAND PRINTER.

FOR SALE CHEAP — Sprague Linotype motors discarded on account of change in power plant; in good order. D 544.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 11; Linotype operators, 8; operator-machinists, 4; foremen, 5; all-round men, 7; bookbinders, 4; ad. men, 3; stoneman, 1; make-up, 1; compositor, 1; photoengravers, 3; pressmen, 9; proofreader, 1; subscription solicitor, 1; circulation manager, 1; electrotyper, 1. Registration fee, $1.00; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Artists.

ALL-ROUND COMMERCIAL ARTIST wanted by engraving house in Boston, Mass.; a man of business ability, willing to start at a moderate salary and help build up the business, will be given charge of art department with prospect of further advancement. D 567.

ARTIST.— Good, all-round, pen and brush man — mostly pen — for general advertising work; steady work at good salary. CHAS. E. BENNETT, Lumber Exchange, Minneapolis, Minn.

WANTED.—A good mechanical artist; one who can retouch photos. D 216.

Bindery.

BOOK RULER AND FORWARDER WANTED.—Town of 40,000 inhabitants, Eastern Pennsylvania. D 642.

Composing-room.

COMPOSITOR for medium-sized job office; high-grade workman, one who understands imposition; must be non-union, and willing to work 9 hours per day; good opening for man who can make good. PRINTERS' ASSOCIATION, 407 Superior bldg., Cleveland, Ohio.

PRINTERS WANTED.— Union or non-union; compositors and stoneman to work in one of the best-equipped plants in the country; 54 hours per week and good pay. GRAND RAPIDS ENGRAVING CO., Grand Rapids, Mich.

Engravers.

PHOTOENGRAVER WANTED to go West; expert printer in half-tone and line; must be rapid and able to mix own enamel; state salary. D 205.

PHOTOENGRAVER WANTED to go West; expert zinc etcher in half-tone and line; state salary. D 690.

WANTED.— One first-class half-tone operator and one copper etcher (non-union men); permanent positions at good wages for competent men. D 673.

Pressroom.

WANTED.—A first-class foreman for pressroom for plant of 20 presses; must be able to do and turn out highest class of work; none but capable, up-to-date men wanted; state experience and full particulars. D 614.

WANTED.— First-class type colorwork pressman familiar with two-color and multi-color work. D 100.

Miscellaneous.

BY A LARGE MERCANTILE HOUSE that issues immense quantities of printed matter of all descriptions, a man most thoroughly experienced in printing and engraving. Must know printing and binding costs, cost of making cuts of all methods, thoroughly posted on how to get good effects in printed matter (catalogues, booklets, etc.) at minimum of expense, paper and ink qualities and values, etc. We don't want an advertising man, but we have a position open for the best man the printing and engraving line can produce; salary will match up with the man and the job. You can write us in strictest confidence, but don't fail to state your experience in full. D 686.

MANAGER WANTED.— Manager and salesman familiar with bookbinders' and printers' machinery, and acquainted with the Eastern trade; state experience, present employment and salary expected. All communications considered confidential if desired. D 679.

PRINTER WANTED, thoroughly conversant with all kinds of jobwork, imposition, revising forms on press, job proofreading, laying out work, making up, etc.; must be quick and accurate and always reliable. D 711, care New York Office INLAND PRINTER.

SALESMAN by printing establishment in the East; doing only high-grade work; man who understands estimating on catalogues and fully capable of interesting the best trade. D 672.

TRAVELING SALESMAN for Eastern States; man with some knowledge of binding and printing preferred. THE CHEMICAL PUB. CO., Easton, Pa.

WANTED.—A thoroughly capable and energetic man, experienced in selling printers' supplies, for the State of Missouri and adjacent territory; no inexperienced applicant will be considered. D 90.

WANTED — City editor on afternoon daily in town of 12,000; must be able to write fluently; wages, $18. D 714.

WANTED — First-class proofreader (union) for high-grade bookwork; state wages expected; give particulars as to qualifications. D 712.

WANTED— For an A-1 dry color, printing and lithographic ink concern, a traveling salesman of high standing and experience, competent as to character and ability, who commands good trade among printers and lithographers (no newspapers) in the Middle and Western States; first-class salary paid with yearly advance. Answers to "COLOR AND INK SALESMAN," care of THE INLAND PRINTER, Chicago.

WANTED — Four good printers and two pressmen to join company now in process of incorporating — which is to be run on coöperative basis; parties having from $500 to $1,000 wanted; good and paying positions open to those able to fill above requirement; modern office, well equipped, and situated in a beautiful Missouri city of 12,000 inhabitants on Mississippi river. D 707.

WANTED.— Printing salesman for well-established Milwaukee house. D 684.

WANTED.—Thoroughly reliable and capable man to sell engraving and printing of high-grade catalogue work; must be an experienced man who can command good salary; good position for the right man. GRAND RAPIDS ENGRAVING CO., Grand Rapids, Mich.

Operators and Machinists.

WANTED — Competent machinist (union) to take charge plant of book Linotypes; state wages expected; give particulars as to qualifications. D 713.

SITUATIONS WANTED.

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DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Superintendents and foremen, 24; all-round men, 10; pressmen, 17; Linotype operators, 10; machinist-operators, 10; Linotype machinists, 6; make-ups, 2; stonemen, 2; compositor, 1; job-printers, 14; ad.-men, 4; proofreaders, 4; editors and reporters, 3; advertising and business managers, 3; photoengravers, 5; bookbinder, 1; stereotyper, 1. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

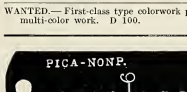
BY FIRST-CLASS, all-round illustrator and decorative designer on newspaper or with publishing house. D 136.

CARTOONIST open for situation after first of the year; correspondence solicited. D 694.

Composing-room.

A GOOD JOB MAN wants to exchange conscientious services for good wages; union; South or West preferred. D 654.

COMPETENT, sober and reliable union job compositor, also experienced on paper, capable taking charge small or medium sized shop. D 708.



100 Agate Measure ..... 50c.
100 Agate with Pica-Nonp. added ..... 75c.
50 Pica-Nonp ..... 70c.
72 Pica-Nonp ..... 90c.

Also Tweezers, Composing Rules and Sticks, etc.
PRINTERS, send for Booklet of Useful Novelties.

Do you know, Mr. Printer, that you can get MORE WORK out of your employees by equipping your composing-room with

STANDARD BRASS TYPE MEASURES?

They are great time-savers, and the cost is small. Unexcelled for accuracy, durability and usefulness—note the hook. Unanimously endorsed by all as the handiest and best type measures made.

CHRISTMAS GIFTS.—A Standard Brass Type Measure will make a very acceptable and extremely useful present to any printer.

Sold by Representative Dealers Everywhere, or order direct from

STANDARD RULE CO., ... 186 East 31st Street, CHICAGO

SITUATIONS WANTED.

Engravers.

HALF-TONE ETCHER AND RE-ETCHER with long experience in turning out first-class work; competent and reliable; union man. D 626.

POSITION WANTED by first-class mechanical wood engraver; salary or piece work; prefer West. D 718.

Manager.

MANAGER large wholesale jobbing consignment house wants inside position in East where literary ability counts; aged 28; college graduate; highest references; some editorial experience; has been salesman, buyer, etc., but can't travel. THOMAS, Box 233, Worcester, Mass.

Operators and Machinists.

EXPERT MACHINIST-OPERATOR, exceptionally good man, always employed, wants change; union; can rebuild, 31, married, total abstainer; 7 years' experience. D 81.

LINOTYPE MACHINIST wishes change; exceptionally good experience — factory, book and job office; first-class mechanic; New York vicinity. D 715.

MACHINIST-OPERATOR.— Speedy, experienced, single or double machines; permanent only; can take charge; sober, union, aged 36. D 692.

OPERATOR-MACHINIST — Thoroughly competent; speed, 5,000; strictly sober; permanent position wanted; Northwest preferred; references; careful, thorough machinist. D 211.

WANTED.— Situation by machinist-operator; 5,000 per hour; sober, steady as clockwork; no "blacksmith"; must be steady situation; will accept operator situation. D 702.

YOUNG MAN of 20 would like position as Linotype or operator-machinist in small office; old or double-magazine machines; can furnish references as to ability. D 689.

Pressroom.

A POSITION WANTED by an experienced Cox duplex cylinder and job pressman; experienced on three-color process, half-tone and fine catalogue and commercial work; sober and reliable; union. D 716.

COMPETENT CYLINDER AND PLATEN PRESSMAN desires position in town under 50,000 population; 18 years' experience on general commercial work; good references; steady, sober. D 604.

CYLINDER PRESSMAN, first-class on half-tone, three-color and catalogue work; capable of taking charge; 12 years' experience. JAS. GRAHAM, 416 N. Wanamaker st., Philadelphia, Pa.

PRESSMAN — Experienced on color and half-tone work; samples submitted; reliable. D 184.

PRESSMAN with executive ability; willing to leave city; 10 years' experience on half-tone and colorwork of the highest grade. D 697.

WANTED — A position by a stereotype pressman; married, sober and reliable; can furnish good references. D 705.

WANTED — Foremanship of pressroom by good, practical man; have the executive ability to handle force of men and show results; am good, economical manager, and can handle the highest class of work. D 566.

YOUNG PRESSMAN desires position with an up-to-date printing establishment; wishes to learn fine half-tone and colorwork; 4 years' experience; character and references the best. D 703.

Miscellaneous.

A THOROUGHLY COMPETENT MAN would like position to take charge of a large printing-office; can give the very best of references as to ability, honesty and faithfulness; at present time holds such a position, and can give good reasons for changing. D 570.

WANTED TO PURCHASE.

LINOTYPE MAGAZINE — English, for two-letter machine; must be cheap and in good condition. UNION PRINTING CO., St. Joseph, Missouri.

WANTED.— Secondhand Linotype machine not more than 3 years old; must be in good condition, and price reasonable. D 677.

WANTED.— Small job office in Minnesota or the Dakotas; must be paying proposition; time required on part. D 232.

WE WANT two or three copies of "The Color Printer" in good condition. Write, stating price. INLAND PRINTER COMPANY, 150 Sherman st., Chicago.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. Thirty-third st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

IMPROVED THALER KEYBOARD.— Made of metal; instructions in fingering; bell announces finished line; detachable copyholder; send for literature; price, $4. THALER KEYBOARD COMPANY, 453 "O" st., N. W., Washington, D. C.

PHOTOLITHOGRAPHY.— A simple, certain, quick, practical process, suited to any lithographic or photoengraving establishment. GEO. ADDLEMAN, Hamilton, Ohio.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 x 9 inches; 3 for 30 cents, 7 for 50 cents, 12 for 80 cents, postpaid. THE INLAND PRINTER COMPANY, Chicago.

WANTED TO ENGAGE the services of a salesman who can sell high-class printing, and who has some money to invest in a well-established printing plant. D 685.

TINT PLATES PLAIN or FANCY *Easily made with* The EASY-QUICK COLOR PLATE OUTFIT
Write for Booklet W. J. HEDDEN, NEW ALBANY, IND.

BLOTTERS The printer's best advertising medium. If you want to see the best service out to make them attractive, send for samples and particulars of our color plates for blotters. CHAS. L. STILES, Columbus, Ohio.

SPATULA CUT CATALOGUE (7th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12½, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 25c. Electros for sale. Both, 70c. Stamps taken.
SPATULA PUB. CO. 100 Sudbury Building. - - BOSTON, MASS.



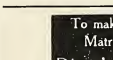
Peerless Padding Glue The Best and Cheapest
Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.
Cleland Chemical Co., 4417 Fifth Ave., Brooklyn, N. Y.



INDISPENSABLE TO JOB PRINTERS!
BERKSHIRE FEED-GAUGE FOR PLATEN PRESSES. Instantly adjustable. Attached to top tympan sheet only. Will not slip. Will not destroy tympan packing. 50 cents in coin per set of three. Send for free sample.
BERKSHIRE SPECIALTY CO., Dept. B, Pittsfield, Mass.



HEADQUARTERS FOR
EMBLEM CUTS
YATES BUREAU of DESIGN
263-269 Dearborn St. CHICAGO, ILL.
Send Stamp for Booklet: Write on your Business Stationery

DURANT COUNTERS
Are recommended for


DURABILITY ◊ ACCURACY ◊ RELIABILITY
Received Medals of HIGHEST AWARD at all Expositions. Send for catalogue.
THE W. N. DURANT COMPANY, MILWAUKEE, WISCONSIN

To make Channels, Space-bands and Matrices smooth and "slick," use
Dixon's Special Graphite No. 635
Booklet and Sample Free on Request.
Joseph Dixon Crucible Co., Jersey City, N. J.

Nearly 1000 Printers are using our
Gas or Gasoline Engines
It will pay you to send for our catalogue. State number and size of your presses and we will give full information.
BATES & EDMONDS MOTOR CO.
Department B LANSING, MICHIGAN
BARNHART BROS. & SPINDLER, Western Agents, CHICAGO, ILL.



The Neidich Process of Imitating Typewriting (Ribbon Printing)
Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs $10.00. Send for samples.
NEIDICH PROCESS CO., Philadelphia, Pa.

Come, let's talk it over

IF OUR METAL is good enough for the Chicago Tribune, why not for you?

GREAT WESTERN SMELTING AND REFINING CO.
CHICAGO

Star Engravers' Supply Co.

TRADE MARK REGISTERED

GLOSSOID BRAND

POLISHED ZINC AND COPPER PLATES

81-83 FULTON ST.,
NEW YORK CITY.
U.S.A.



Why Every Job Printer Should Make

Rubber Stamps—

Because he is better fitted for the trade than any other craftsman.
Because the necessary plant will cost him much less.
Because he has the trade two-thirds learned.
Because it pays a big profit on a small investment.
Because he can make Half-hard Stereotypes for his own presses instead of Electrotypes, saving time and money.

Ask for our free booklet, "Printing Stamps and The Printer."

THE R. H. SMITH MFG. CO., Springfield Mass.
Manufacturers of Everything for the Stampmaker.

Acme Ink Reducer

IS GUARANTEED TO PREVENT "RUBBING," "OFFSETTING," ETC.

Can be used in any ink without injuring the quality or affecting the color of the ink used.

Acme Ink Reducer quickly mixes with any color of ink (no matter how stiff the ink may be) without affecting the most delicate tint, and while its drying qualities on paper can not be surpassed, it does not dry on the press. Judiciously used, will prevent "rubbing," "offsetting," etc.

Best in the World for Colors.

Acme Ink Reducer prevents ink from accumulating on tympan (or packing), which fact is acknowledged to be a decided advantage when printing colorwork on both sides of paper.

For all particular or expensive classes of work (catalogues, booklets, etc.) making long, continuous runs, **Acme Ink Reducer** is expressly recommended; it prevents "picking" of paper, "filling up" of fine-line cuts or small type, and dries with a bright, clear finish.

Leading Printers all use **Acme Ink Reducer.**

TRY IT. SAMPLE FREE. POSTPAID.

ACME COMPOUND COMPANY, Elkhart, Ind.

Glidden Printing Ink

Made in
Cleveland,
Ohio,

Is Good Ink

CARBON BLACK

MADE BY
GODFREY L. CABOT
BOSTON, MASS.

ECLIPSE. SUNSET.
ELF. B. B. B. BANNER.

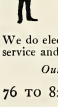
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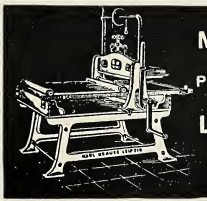
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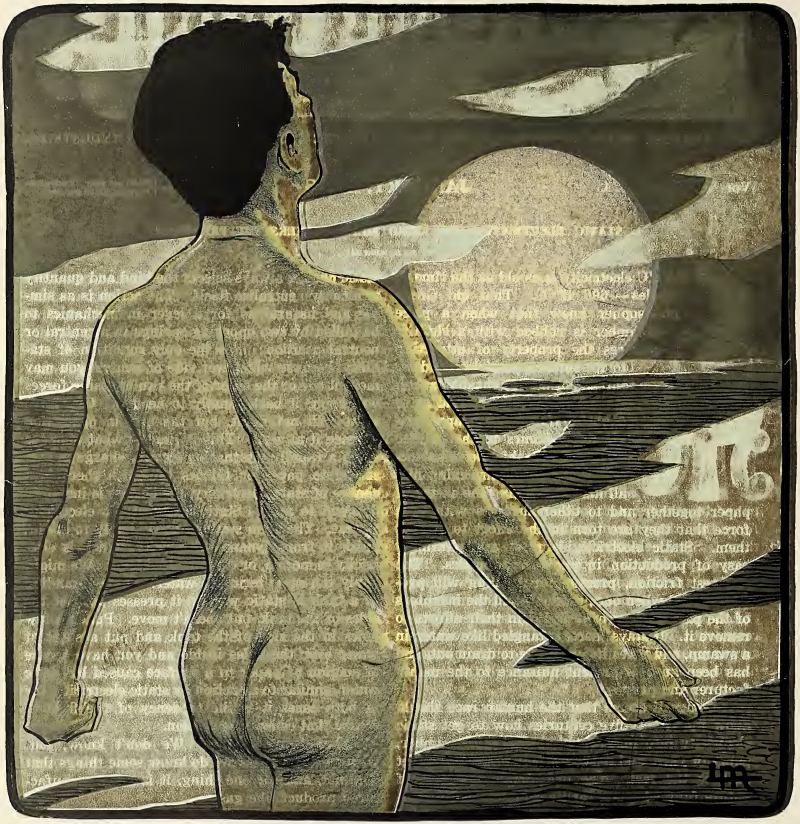
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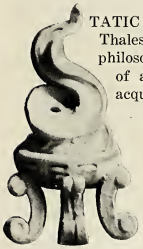
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INDEXED

STATIC ELECTRICITY—THE KIND THAT BOTHERS THE PRESSMAN.

BY W. H. CHAPMAN.



STATIC electricity is as old as the time of Thales — 600 B. C. That old Greek philosopher knew that when a piece of amber is rubbed with a cloth it acquires the property of attracting to its surface particles of dust, threads or other light substances. He called it suction, and it is doubtful if any more appropriate name occurs to the printer of to-day for this electrical action which has been vexing him all his life, sucking the sheets of paper together and to other surfaces with such force that they are torn in the effort to remove them. Static electricity is most exasperatingly easy of production in paper and fabrics. The slightest friction, pressure or bending will produce it, and when once produced, all the inventors of the past century have failed in their efforts to remove it. It stays there, entangled like water in a swamp, and takes its own time to drain out, and has been an ever-present nuisance to the manufacturer and printer.

Strange it seems that the human race should know for twenty-five centuries how to get static electricity into insulating substances like amber, paper or yarn, and not know how to get it out, yet such is the fact. The one simple principle of nature fully adequate for its complete and instantaneous removal lay but narrowly hidden from view. Inspiration sometimes comes very tardily, and therefore it is the writer's good fortune in this case to be the one through whom it has come and has been recorded in a series of patents whose dates of issue began but recently.

The principle of the invention briefly stated is this: In the presence of two opposing charges a static charge always selects the kind and quantity to exactly neutralize itself. The action is as simple and natural as for a lever in mechanics to be pulled by two opposing springs to a central or neutral position; it is the only condition of stability, because whichever side of neutral you may move it one or the other of the two opposing forces will bring it back exactly to neutral. One force alone will not do it, but the two in opposition balance it at zero. This is exactly what happens when a rapidly alternating electric charge is presented to paper or fabrics in which there is a charge of static electricity, the charge is instantly dragged to zero. Static electricity is electricity at rest. The term static is used simply to distinguish it from dynamic electricity, which is electricity in motion, or current electricity. We might apply the same terms to water. Water standing in a tank is static water; it presses against the sides of the tank, but doesn't move. Punch a few holes in the side of the tank and put a sheet of paper over the holes inside and you have a case of suction of paper to a surface caused by static water, similar to a suction by static electricity, for in both cases it is the tendency of the fluid to escape that causes the suction.

What is electricity? We don't know, but, whatever it may be, we do know some things that it is not, and for one thing, it is not a manufactured product like gas.

A dynamo or a battery does not manufacture electricity any more than a pump manufactures water; they simply take something already at hand and set it moving or put it under pressure. It is everywhere and in everything; we are immersed in an infinite ocean of it, and the leading scientists of the day seem already to have identified it with the ether which fills all space

and transmits heat and light from sun to planet. It therefore appears that Ben Franklin's theory of a fluid has a great deal of utility in it as a means of comprehending the actions of the subtle medium, and will therefore be used in explaining the facts to be brought out in this article. Franklin's theory concerned itself with a single subtle fluid which produced the conditions of a positive or negative charge in a body, according as that body had more or less of the normal amount of the fluid.

We are living, then, in an infinite ocean of the incompressible, inexpansible fluid we call electricity, but ordinarily we do not realize it any more than we realize the existence of air on a bright, quiet day. If we were living, like fish, at the bottom of the sea, how could we know there was such a thing as water? We would not think of emptying or filling pails with it. The idea would be absurd, but we could empty or fill elastic bags with it, pumping them full to the point of bursting, and by observing the strain on the walls of the bag we could readily establish the reality of the existence of water. Pumping water out from one elastic bag into another would give us the positive and negative condition as applied to water, a condition of high pressure and of low pressure. In the same manner we have learned about electricity, and while it may be the incompressible fluid which the mathematicians require to transmit light and heat, yet the elasticity and compressibility of ordinary matter give us virtually an elastic bag by which we observe the facts of high and low pressure, or in other words, high and low voltage. With a suitable electric generator we can pump a body fuller and fuller of the electric fluid, until the elastic retaining wall, which is usually the air, gives way, and the charge escapes with a spark and a snap. An electric charge can not exist anywhere without a retaining wall, a wall of something that will resist its pressure or tendency to escape, and the only limitation to the charge that a body can hold is the strength of its retaining wall around it, which is usually called insulation. The materials commonly used for insulation are such as the following: Glass, mica, rubber, porcelain, paper, oil, air. Oil will stand many times more electrical strain than air, and glass will stand many times more strain than oil, but even glass is frequently punctured by putting too great electrical pressure on it. However thick an insulator may be, it is strained equally throughout its whole thickness by the charge that it insulates, although the thicker it is the less it is strained per layer or per inch of thickness, and when the insulator is thin, like a pane of glass or a sheet of paper, we have a case that is like a toy balloon; it stretches out to a large capacity for a given pressure per square inch; in other words, it holds a big charge. Some materials are much more stretchable than others to electrical pressure, or, in technical terms, materials vary greatly in specific inductive capacity. Glass has more than twice the inductive capacity of hard rubber, and six times that of air. As a result of this a metal plate supported by a glass plate lying flat on a table will receive twice as much charge from any given electrical generator as it would if supported by a plate of hard rubber of the same thickness, and six times as much as though the space were occupied only by air. Paper also has great inductive capacity, so that if you lay a sheet of it on a flat surface and electrify the upper side, it will hold a large amount and hugs tightly to the surface. It is in fact very difficult to pull it away from the surface, and when you do get it away it tries to come back. Its effort is to thin down the intervening retaining wall of air as the pressure inside of a soap bubble thins its retaining wall, and when it has squeezed out the last film of air it hugs tightest because the inductive capacity of the layer of paper is many times that of air. The electric fluid tries to get through it to relieve its pressure, and that very effort sucks the paper as tightly as though it covered the bottom of a sieve full of water.

Electrical charges are easily excited in all kinds of insulating materials, but the quantity and kind of charge varies with different materials. A sheet of paper passing between iron rollers or simply running around one iron roller acquires a negative charge, while wool or mohair roving under the same conditions acquires a positive charge. A hard rubber rod rubbed with a flannel acquires a negative charge, while a piece of window glass rubbed with flannel acquires a positive charge. This fact gives us an easy way of finding out what kind of charge is present in any particular case by comparison with a charge produced by rubber or glass. Cut out a ball of cork or elder pith about $\frac{3}{8}$ inch diameter and suspend it by a silk thread from any convenient support. Rub a piece of hard rubber with a flannel and present it to the ball, letting it rest in contact with the rubber until it gets a charge from the rubber, when it will repel away, and as often as the rubber is presented to the ball it will repel. Now take a sheet of paper that has been electrified by passing through rolls or by rubbing with a dry cloth, and it will repel the ball when brought near it, showing that its charge is negative, because like charges repel; but a piece of glass rubbed with flannel will attract the ball, because its charge is positive and unlike charges attract each other. The best way to electrify a sheet of paper for experiment is to dry it thoroughly first near a stove or radiator and then lay it down on a smooth flat surface and rub

it with a bunch of dry cotton waste, passing the waste over it several times in the same direction; then if the paper is lifted suddenly from the surface it will show a charge by attracting threads and other light substances. The charge is not apparent while the sheet is lying flat on the surface, because the electric pressure is then exerted only on the thin film of paper itself, but when lifted the force is exerted on the intervening air, and all surrounding space is affected by it clear to the walls of the room. To neutralize a body having an electrical charge the old well-known method is to connect it by wire to earth. That method



AN EASY CAROM.
—*New Zealand Illustrated.*

is all right if the body is a conductor, for like punching a hole in the bottom of a water tank, it is sure to drain it, but punching a hole in a sponge will not drain the water out of the sponge and neither will the electric fluid be drained from a sheet of paper or other insulator by any mere earth connection. It is entangled in the substance and must be forcibly ejected or injected, as the case requires; in other words, an electrical pressure other than its own must be exerted on it, and the way to do it is best explained by hydraulic analogy. Visible material things are but the shadow of the invisible. Let water at sea level represent the neutral condition for water, as the earth represents the neutral condition for electricity. Let a large tank be erected on shore and pumped full of sea water. Then applying the terms positive and negative to water as we do to electricity we would say this tank is in the positive condition; it is full of positive water, because that water is exerting its pressure trying to get to sea level. Now erect a standpipe of any length, but with half its length below sea level and half its length above sea level. Let this standpipe be half full of water; the water is neutral because it stands at sea level and has no tendency to flow out or in if it were connected to the sea. Pump some of the water out of the standpipe and it becomes negative. Connect it by pipe to the positive tank with a throttle valve in the pipe. By carefully watching the level of water in the standpipe and controlling the throttle you could let in just enough positive to neutralize the negative and bring it to sea level or neutral, but if not throttled at just the right instant the positive would be in excess, and the level might rise to that in the tank, thus giving the standpipe a positive charge that might even exceed its previous negative charge. Of course the negative condition of the standpipe might have been removed by connection through a pipe with the sea, allowing the sea water to flow in and bring it to a level, but this process is slow because the nearer the level in the

standpipe comes to that in the sea the less is the tendency of water to flow through the connecting pipe, and while the first stages of the process may be quick, yet as the level approaches equality there is less and less force to complete the neutralization, and especially is this true if the connecting pipe is filled with sponge, as we must assume in order to correctly represent the facts as they are observed in removing electric charges from paper. On the other hand, when the neutralizing process is performed by the connection with the source of positive, there is a strong force available right up to the instant of complete neutralization, only we need to stop the process at the right instant, and one more parable will make it plain how this is now accomplished by nature's perfect method. Give us the same standpipe in positive or negative condition as you please, call it standpipe No. 1, and another standpipe the same or larger in an alternating condition caused, we will say, by the rapid oscillation of a loosely fitting piston placed in a pipe connecting it to the sea. The level of the water in standpipe No. 2 therefore rises and falls, first a good deal above sea level and then a good deal below sea level. Each oscillation occurs,



EVENING ON TORONTO ISLAND.

we will say, in a second or a fraction of a second, at least quite rapid compared to the movements of the plumber who has charge of the installation. Now connect standpipe No. 1 with standpipe No. 2 by a pipe of large dimensions, say as big as the standpipe itself, and having a throttle valve in it. Now while the throttle valve is open, of course, the water in No. 1 will surge up and down just as it does in No. 2, and whatever may have been its previous condition, whether positive or negative, it is instantly put into the condition of oscillation about the neutral point, but always equally above and below it. Our plumber can take his own time about shutting the valve, but whenever he does it No. 1 is left perfectly neutral, because as the valve gradually closes the oscillations are reduced in amplitude till they die out at sea level or neutral. This represents just what happens when an alternating electric charge of high pressure or voltage is located near paper that is charged with static electricity and suitable pointed conductors are provided for its discharge to the paper.

In place of standpipe No. 1 we then have the paper with its negative charge; in place of standpipe No. 2 we have the conductor supplying the alternating current whose alternations are usually one hundred or more per second; in place of the connecting pipe we have discharge points, and in place of the throttle valve gradually opened and closed by hand we have the automatic movement of the paper into the region of influence of the discharge points and out of it, as it passes through the printing press or other machine, and this movement is always slow as compared to the rapidity of the alternations of the charge supplied from the points. This process of neutralization therefore is automatic in its action, practically instantaneous and complete. In practice the system consists of a step-up transformer which receives alternating current of 110 volts from an ordinary incandescent lighting plant and step it up to about twelve thousand volts. In case an alternating-current supply is not already available, a small alternating generator of one-quarter or one-half horse-power is installed, and either driven by belt or run as a motor from a supply of direct current. This will supply the necessary power for a large number of machines. The twelve-thousand-volt coil of the transformer has one end connected to earth and the other end is connected by a well-insulated wire to inductor bars on the several machines to be treated. The essential elements of each inductor bar are a series of fine steel points sheathed in hard rubber. The points are located two or three inches from the surface of the paper or other material to be treated, and as there is a row of them extending across the width of the paper the alternating charge is distributed to the whole surface of the paper as it passes by. The delivery of the charge from the points to the paper is, in itself, a most interesting subject of study, depending as it does on the carrying power of ions. Briefly it may be stated that the effectiveness of the points in this apparatus arises from the ionization of the air surrounding the points, rendering the air a conductor, by which the charge easily passes across a wide space of air to reach the paper, and since the tendency of electric charges to pass from one body to another is proportional to the square of the difference of pressure or voltage between them it is readily seen how strong is the force of natural selection of the charge on paper or other material in the presence of the opposite kind which it always finds in the alternating charge.

Written for THE INLAND PRINTER.

"DUM SPIRO, SPERO."

BY PUTNAM DREW.



IN the days of the ancient Latin the same vexing problems regarding life and its unanswered questions were as paramount as to-day. After an especially wearisome effort to solve them, one of Rome's bright minds gave utterance to the illuminating maxim which forms the caption of this article — "While I live, I hope!"

To me this epigram has been a guiding star. When cast down by the stern edicts of a seemingly vengeful fate, it has lifted me up and bade me press forward. "*Dum spiro, spero!*" Blessed thought!

You may ask why I have chosen this as the preamble to an article for a printers' magazine, dealing with the prosaic questions of paper, ink and press. But does not the fact that you, the reader, are of this utilitarian class make it all the more necessary that you should pause for a moment and think on the ethical side for a bit?

Here you are, confronted with a long contest with your fellow as to hours of labor and amount of money to be paid. Your mind has been rooting down in the muck and mire of the "grub" question for a long time now. Let me lift it up and compel your mental eyes to look at *man*, the almost-omnipotent master of the earth — the final evolution of the Godhead's creation.

Man is coming to a realization of his own. He is bursting forth from his chrysalis of bondage. All over the world one hears the beating of the tocsin of freedom. Russia is the last of the nations to heed it. Even in our own darkest New York have we had the courage to dare say our political soul is our own. And the great army of wage-earners, so lately in session in Pittsburg, have calmly and perhaps wisely resolved that they shall take a still longer step toward the light.

These signs mean something. The wise man will seek shelter from a coming storm when he hears the thunder roll and sees the lightning flash. If he gets wet it will be his own fault, the result of his own crass stupidity and folly.

No question involving morality has but one side. The employer and the employee each views the question from an entirely different standpoint — that is, if he looks at it with the eyes of self alone. The immediate dollar looms large to the eye. The principle underlying it all dwindles to a pin-point, hidden by the dollar. To the owner of slaves, their freedom spelt disaster. He lost sight of the fact that he was losing ultimately more than the value of millions of slaves. What human slavery has cost the men who owned (?), can not be computed. The Southland of our own country realizes this fact to-day — that slavery was a costly thing to the owner.

The great economical question of labor and capital is before the printing world of America to-day in a very concrete form. The man who has to furnish the money to pay for a certain amount of labor naturally thinks that every dollar he can prevent from going into the pocket of labor will gravitate into his own pocket. But will it? My



"HELD IN LEASH."

own experience, which has not been small, is that that dollar goes, as a rule, into the pocket of the wily customer, who plays the printerman for a good thing — and wins! If the initial cost of producing printing could be reduced to one-tenth what it is to-day, you would still find the owners of printing-plants selling their product for that one-tenth — or less!

Mind you, I am not speaking for or in the name of the association of which I am the executive officer. What I am here saying is only my own personal conclusions, gained from more than two years' painful experience in seeking to remedy this condition among the employing printers of New York. I expect to have my deductions and conclusions laughed to scorn. But I *know* they are all true — and so do others.

Whether the workman employed in the shop of the printer is *worth* what he demands in money and time, is not the question. As well might we

discuss whether the labor and time and capital he uses is *worth* what the employer himself claims. As man to man, neither question could be properly decided from the standpoint of the dollar. But look at it from the other viewpoint and the situation clarifies. You see then just a congregation of human beings, each atom of which is feebly struggling toward the light. If the majority of them can get more leisure for the culture of their minds and souls and still have enough money left to live comfortably upon, should they not have it? You must say yes to this. You *will* say yes, if you are not so blinded by the big dollar, held like a monocle before your single eye, that you can not see around its edges.

But, the employer says, all that fine talk won't pay my bills. No, it won't. This I know by bitter experience. I know further that the employing printers it has been my joyous privilege to stack up against are so dense that they (most of them) will not unite on a scale of reasonable prices for their product and compel the buyer of that product to give a living to employer and employee. The only craft, trade, industry or profession in all the wide land which does not receive a just price for its product is the printing industry! Is this the fault of the employee? Decidedly not. It is solely the fault of the asinine stupidity and jealousy of the employers, who will not unite. The result is that the buyer goes from one individual producer to another, plays upon the jealousy and fear of each and gets his work done at prices which spell ruin to the producing plant. You all know this is true.

The employer should have a ten per cent rate of interest on his capital invested; he should have a ten per cent (at least) per annum return for wear and tear on the plant; he should have a good salary for himself as manager and director and a further income to pay him for the mental wear and tear and responsibility. Does he get this, in most cases? No. Whose fault is it? It is hardly manly to throw the responsibility for his own failure to do this on the not-too-strong shoulders of his employees, when his own supineness is to blame.

Again I say that if the employer, working under his present system, should be presented with all his labor without cost; if his compositors, pressmen and other workmen should give their labor to him free and without price; yet would he come out the little end of the horn financially at the end of the year. He would cut the price, even as of yore, giving the customer the benefit of his employees' generosity. He would sell his product



Photo by R. B. McIntosh. A CALIFORNIA SHEEP HERDER.

then at the bare cost of his stock — paper and ink — or for even less, just as he does to-day. The trouble is not the cost of labor, whether that be nine hours and $21 or eight hours and $21. The trouble is in his *own self*. He will not pluck up the courage and manliness necessary to make his selling price universally uniform and right. This can only be done by employers' organizations, working in harmony to this end.

Now, if the insistence of the employee that he should have more time to himself and at the same wages shall open the eyes of the employer to his own fault, the struggle will not have been in vain. If it forces him to demand a more nearly right price for his product or give up business, the employee will have, unintentionally, done his employer the greatest act of kindness possible. Argument and moral suasion do not seem to have had much effect on the employer in the past and probably would not in the future. In the great, interwoven scheme of the Creator for the uplifting of His creatures, perhaps this strike will be the very rod needed to thresh some horse sense into the dense cranium of the employer.

Is the customer the only human in all this world worthy of consideration? Should he be the ungrateful recipient of all the printerman's travail of soul? Should the customer alone be considered? Should master and man be compelled to toil unceasingly and sweat blood in order that the customer may laugh in his sleeve and pocket the coin resulting?

Why this attitude? "*O tempora! O mores!*" as thundered the great Cicero. Can one no longer look at truth and recognize it? Are we so blinded to our duty as the keepers of our brethren that we can calmly condemn one set of men to undue slavery and another set to undue wealth, with no profit of any kind to ourselves? Quit gazing at the one facet of the gem and turn it so you can see another. Be honest with and to yourselves and your employees will then know you are honest to them. No man would deprecate high-handed absolutism on the part of the employee quicker than the writer of this article. I have always done so, as is well known. But in this present fight, right is not with the employer. I will admit that with the present prices prevailing for the product of the printing plant, the loss of one hour a day from the employee's labor would mean bankruptcy for the plant. No one denies this. BUT — and it is a great, big "but" — the present prices are not one-fourth what they should be regarding profit. Were the prices right and the employer making what he should, he could say to his men voluntarily, "Boys, I want you to have time to see your families by daylight; I want you to wash up and get home in time to hear the lecture to-night; I want you to have an extra hour in which to read THE INLAND PRINTER and see what the world of printing is doing; so I am going to ask you to lay off every day at 5 o'clock instead of 6!"

Can you not imagine the cheers that would go up for that employer and the "resolutions" of admiration that chapel would pass? And can you not imagine that the men thus treated would be prone to aid the good employer to the best of their ability? You know it would be so. Justice forced is inane of flavor. The employer forced to do this very thing will not have the love of his men. Why, then, not do what you *must* eventually do, Master Printer, and so schedule your prices that you can afford to be both just and generous to the fellow men on whose faithfulness and expertness you are wholly dependent for your success?

Will selfish man ever reach the high plane of right for right's sake; of guarding his fellow's interests because he will thus best conserve his own? I do not know. I believe, yes. And "*Dum spiro, spero!*"

THE EDITOR LIT HIS PIPE.

The editor lit his pipe
And blew the smoke in the air;
The devil dropped his broom
And vanished down the stair.

The microbes hid their heads
And wept in mute despair
As the editor puffed his pipe
And blew the smoke in the air.

The editor puffed his pipe
And filled with smoke the air;
The cat without a sound
Expired then and there.

They pitchforked all the proofs
And reached them in his lair,
As the editor lit his pipe
And blew the smoke in the air.

The editor lit his pipe
And blew the smoke in the air;
The thermometer went down,
The clock was clogged for fair.

The typewriter gasped and said,
"You horrid thing, so there!"
As the editor smoked his pipe
And clouded up the air.

The editor smoked his pipe
And blew the smoke in the air;
The foreman clutched his throat
And swore, and tore his hair.

The printers dropped their sticks
And went upon a tear
As the editor lit his pipe
And blew the smoke in the air.

The editor smoked his pipe
And blew the smoke in the air;
A collector shouted "Fire,"
Then sank into a chair.

The fireman came, but dropped
With a dull and stony stare,
As the editor puffed his pipe
And blew the smoke in the air.

— *Bent Twigley, in Wesel's Message.*

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

BY A. HUGHMARK.

NO. X.— BLANK-BOOK MAKING.



THE first operation in this branch of bookbinding is the making up. This consists in the examination of each sheet and then folding these into sections for sewing. All ruled jobs should be carefully looked over in order to prevent sheets from being bound up with broken or missing lines, blots, overlapping downlines or other imperfections. The sections are made up from four, five or six sheets, according to the thickness of the book and the weight of the paper. The thread to be used should also be taken into consideration when making up the sections. For books of large size or thickness, that have to be made to stand a great deal of wear, Hays linen No. 16, four-cord, should be used. For smaller books or those having a cheap paper, it is better to use thinner thread, No. 16 or 18, three-cord, being preferable. Taking the number of pages and the weight of the paper, it will be easy to determine whether the swelling caused by the thread will be too much for four-sheet or just about right for five-sheet sections.

It formerly was the custom, and still is customary in some places, to sew on parchment bands, but now a woven-cord band is used to better advantage. The parchment would be so stiffened with glue that after opening and closing the book a number of times this would break off close to the joint and thus greatly impair the durability of the binding. The cord band will last as long as the binding.

These bands come in rolls of 12, 36 or 72 yards, according to the width and thickness desired. The width varies from $\frac{3}{4}$ to $\frac{3}{8}$ of an inch. The number of bands to each book is determined by the length of the book and also by the thickness of the book. A medium, demy or double cap containing six hundred pages or less should have at least four bands. The medium can be provided with $\frac{3}{4}$, the double cap with 11-16, and the demy the $\frac{5}{8}$ inch wide bands, these being numbered respectively 1, 2 and 3. The reason for varying on these sizes is that the distances between the bands on the various lengths of books should be the same, as nearly as possible, so that the straps may be cut the same widths.

Books of this kind are not sewed in a bench, unless they are to be in half binding, but are laid on the table for this purpose.

After the sections are made up and all of them jogged up on the back, they are rubbed down with the edge of a heavy folder with a quick motion from head to tail and reverse, beginning on the bottom section and going up to the topmost. This will make the book as flat as if it had been pressed.

The forwarder now takes it and marks it on the back for bands and kettle stitches. The best method for this is to lay the book, well jogged and squared, on the table, back even with edge of same. Lay a strip of board on the top and place a weight thereon; then, with a square placed perpendicularly across the back, make a scratch with an awl for the kettle stitch and each side of the band-to-be. A board pattern can be made to mark off from, or the back can be divided off with a pair of compasses and a piece of the band to be used in sewing. The marks should be close to the band so that no bare thread will be outside the section. It is not advisable to use a saw for this purpose, because it makes too wide a cut and thus permits the glue to enter.

Of course it is not so easy to sew with pointed needles as with blunt ones that can be run through a hole already made, but a little practice will overcome any difficulty. The needle should be run from the inside first to prepare a hole for it when returned from the outside. If this is not done the thread would run in zigzag, as the point of the needle would very often deflect from the center of the section.



THE GREGORIAN CHANT, DATED 1539, IN THE SMITH COLLECTION, SPRINGFIELD, MASSACHUSETTS.

The kettle stitch should be tied around a cable cord to prevent the thread from cutting through the paper at the point where the strain is the hardest. Each section should be well rubbed down after sewing. The thread must be drawn so tight when it is fastened that on opening the section and placing the thumb-nail against the stitch it will snap back into position taut.

When a book is properly sewed its back is solid and will not yield in any direction. Unless it is so, the forwarder can produce no satisfactory results. "Ratholes" between sections in open books are caused by the pounding down of the sections inside of bands while sewing. The thread being on the outside there, the sheets should be allowed to have the natural swell so that the back-line of each section will be maintained in straight horizontal lines.

End sheets are made in advance so that they may be dry before placing them on the book. One sheet of clean ledger paper and another from spoiled ruled stock or oversheets are folded up and joined by means of a three-inch wide buckram or canvas strip. This should be put on with glue. Marble paper is then lined up, lapping over on to the canvas joint on either side, paste being best for this purpose. The paper must be well rubbed down to prevent blisters and, furthermore, the papers should be left to dry between boards. An end paper made with glue will cockle. In the fold of the white sheet, a strip of cotton should be pasted. It is then sewed on to the book through this strip. Where the book is sewed another strip is pasted between it and the end sheet.

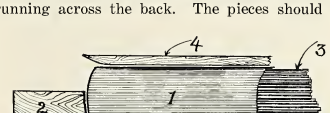
The book now has a white fly-leaf and a lined end and paste-up leaf; it also has an extra outside leaf left over from the spoiled sheet that went to make up the end paper. This leaf is necessary to have for boards. It is glued and doubled over twice until the folded edge is even with the back and on top of the bands. The book is rounded first, however, and the ends of the cable cords, forming kettle stitches, are fanned out and pasted down on top of the double false fly.

The rounding of a blank-book differs from the printed book in this way: While the thumb of the left hand rests against the fore edge of the latter during the process, on the blank-book the palm of the left presses the back, preceding the hammer. The rounding should never be extreme nor toward the center of the back. Tins must be placed in the ends to prevent the bands from pressing in, and also to keep the dampness away from the book.

The glue should be a straight hide and it should be hot and thinly applied and well rubbed in. When placed in the press, after rounding, the back is laid inside of the boards and then held in position while the screw is run down. At this stage the books can not be pressed too much nor too long; one night will do.

After sufficient time has been allowed for pressing in the round, they are made ready for strapping. The first thing to do is to take a straight-edge and lay it even with the fore edge, between the book and the end sheet, and, with a sharp knife, cut off the projection of the end sheet. Then turn the book over and do the same with the other side. End sheets can not be prevented from starting during the rounding process, and thus when forming a projection it would be very difficult to measure off the boards for correct squares unless they were trimmed off.

Headbands on blank-books are of no value except for fine work where they would be needed to finish off the ends for the setting of special heads. Where they are used, books should be trimmed on ends before strapping; otherwise they are strapped first and ends trimmed after. Straps should be cut from fleshers with fiber running across the back. The pieces should be



wide enough to cover the entire panels between the bands after being well stretched during the strapping process. They should also be long enough to lap over on each side about three inches.

All straps should be pared on the sides where they come in contact with sewed bands. The best method, for both convenience and strength, is to glue off enough pieces for one book only, using thin glue and applying it to the rough side of the leather. Run the paste-brush well over the back and then lay on the straps and pull them over tight. It is not necessary to have the book in press while doing this; it is, in fact, more convenient to lay the book flat, with the back projecting over the bench for this purpose. Paste should again be applied outside of straps to facilitate the movements of the folder. The edge of this tool is applied vigorously, working from the center to the sides of each strap-piece until all surplus glue and paste has been squeezed out and rubbed off. When this is done properly the back looks clean and dry. Tins are now inserted again and the books piled up between boards to dry under weights. When well dried out, they are trimmed off on the ends.

To do this without "breaking out," especially for thick books, the book should be placed in the machine so that the fore edge receives the transverse stroke of the knife. In addition to that, a flat board-block (4), beveled toward the back, is placed on top of the book to keep it from shifting when the clamp strikes it (see illustration). A small block (2) with a projecting lip for the book to rest on and curved to fit any back, can be made and kept for all books, regardless of thickness, as

it is only necessary to brace the lower portion of the back. The fore-edge filler (3) is not needed except for very thick books. For thin books the back-guard block will not be required, the top block being sufficient to secure a clean, square cut.

Edges, when marbled or waxed, are treated on



THE SIMPLE LIFE.
Photo by R. R. Sallows, Goderich, Ontario, Canada.

the fore before rounding, but coloring is done after the rounding. The ends are done in either case after strapping.

(To be continued.)

FOOD FOR THE FEEDER.

An Irishwoman, meeting a neighbor in Fleet street, was glad to see her friend wearing a happier face than usual.

"What do you think, Mrs. Grady? My husband has got a job."

"I am just delighted to hear you say so, and what is he doing?"

"Faith, he tells me he is feeding the press in a printing-office."

"Feeding the press? Go on, now; why, Murphy's not been able to feed himself for the last two months. Feeding the press, indeed. I'd teach him to bring the food home to his poor wife!"—*Scottish Typographical Circular.*

WILL NOT BE DISAPPOINTED.

I have been greatly benefited by the education I have received by close study of the matter printed in THE INLAND PRINTER, and hope to gain more knowledge.—*A. Le Roy Leidich, Easton, Pennsylvania.*

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XXVII.—THE SYNTAX OF ADVERBS.

FOWLER'S paragraph on one of the common subjects of contention is as follows: "As to the use of the adverbs 'never' and 'ever,' when followed by 'so,' authorities are divided, some being in favor of the first, as in the Scriptural expression, 'charm he never so wisely,' on the ground that it is more expressive, and some being in favor of substituting for it the expression 'charm he ever so wisely.' Usage, at least ancient usage, justifies the Scriptural expression. Grammarians, at least many of them, prefer the other form, and to this modern usage inclines, though without any strong reason in its favor. Either form is correct."

Goold Brown thought he had found a strong reason for distinguishing the two expressions, and seems to sanction the use of "never so" for a certain meaning, but to find very little occasion for it. He says: "'Ever' and 'never' are directly opposite to each other in sense, and yet they are very frequently confounded and misapplied, and that by highly respectable writers; as, 'Seldom or never can we expect,' etc., and 'Seldom or ever did any one rise,' etc., both in Blair's 'Rhetoric.' Here 'never' is right, and 'ever' is wrong. But in sentences like the following the adverb appears to express not time, but degree, and in the latter sense 'ever' is preferable to 'never,' because the degree ought to be possible rather than impossible: 'Ever so little of the spirit of martyrdom is always a more favorable indication to civilization than ever so much dexterity of party management, or ever so turbulent protestation of immaculate patriotism.'—Wayland's 'Moral Science.' 'Now let man reflect but never so little on himself.'—Burlamaqui, on Law." Brown here shows rightly how to discriminate, if one chooses to bother with discrimination where it is so little necessary; but his statement of the reason for preference in the first instance is not clear, and there is enough without it anyway.

It is hardly worth while to say anything more about "never" and "ever." Any one who wishes more can readily find it in the two books quoted from, and in other books, especially the dictionaries, where the definitions tell all that should be needed. Proofreaders may conscientiously allow any sentence that might be questioned to stand as it comes to them in the writing.

Fowler says: "Adverbs of rest in a place, namely, 'here,' 'there,' and 'where,' are often used instead of adverbs of motion toward a place, namely, 'hither,' 'thither,' 'whither,' when the

latter would be more strictly accurate; as, 'He came here,' instead of 'He came hither.' In dignified language and in poetry this substitution is not so frequent." In fact, the adverbs of motion toward a place have almost disappeared, except in poetry, and now we seldom hear of coming hither or going thither.

One of Fowler's examples of false syntax is the sentence, "If that be all, there is no need of paying for it, since I am resolved to have that pleasure, whether I am there or no." The incorrectness is in the last word, which should be "not." Goold Brown gives a good reason for this choice in the following: "The adverb 'no' should not be used with reference to a verb or a participle. Such expressions as 'Tell me whether you will go or no' are therefore improper; 'no' should be 'not,' because the verb 'go' is understood after it. The meaning is, 'Tell me whether you will go or will not go;' but nobody would think of saying, 'whether you will go or no go.'"

Much has been said about the proper placing of adverbs in the sentence, and they certainly are often misplaced. It is probable, though, that no one has ever written anything that would serve as a clear ruling for every possible instance, and it does not seem likely that such clear ruling can be made. So many differences in meaning are involved that sometimes no one but the writer can tell whether a sentence says just what was intended or not. Brown says of this: "Adverbs must be placed in that position which will render the sentence the most perspicuous and agreeable."

The adverb said to be most frequently misplaced is "only." Alfred Ayres says of this: "This word, when used as an adjective, is more frequently misplaced than any other word in the language. Indeed, I am confident that it is not correctly placed half the time, either in conversation or in writing." Why he speaks of its use as an adjective is not evident, because in all his examples it is an adverb. He quotes Bain's "Higher English Grammar" extensively, and both in the quotation and in his own matter some sentences are called erroneous that may not have been so, because only the writer could know surely what he meant to say.

One thing about such sentences that a reader may know is what the words say as they stand. It is for the writer to determine whether he places the words so that the reader can not misunderstand them, if he (the writer) cares to secure this result.

The Standard Dictionary says that "out" as a preposition, as in "throw it out the window," is colloquial or obsolete, which means that it formerly was and is no longer correct, but is common in speech. In fact, though, it is very common now in literature, whether it is or is not in speech. The word "out" is essentially an adverb, and not a preposition, and it is and always was more grammatical to say "out of the window." For some unknown reason, many of our best writers have taken up the fad of cutting out the real preposition from such expressions, and the literature of the day has "out the window," "out the door," etc., more frequently than "out of," etc. Even the critics, when they notice such little matters at all, laugh at the correct expression as an ignorantism.

The Oxford English Dictionary, edited by Dr. James A. H. Murray, says that these shortened expressions show a prepositional use of the adverb, instead of the *usual* "out of," defines the word as "equal to 'out of,'" and says that "out the window," etc., are obsolete or archaic. It



A ROYAL POODLE.

says that "out this world," "out that family," etc., are obsolete or dialectal, though how they differ from the others is not clear. Dr. Murray failed to note the fact of present usage, but his treatment is unquestionable historically and grammatically. The Century Dictionary says that this prepositional use is obsolete or poetic, and the Webster dictionaries utterly ignore it.

(To be continued.)

BEST OF ALL.

This company has been in operation for nearly two years and we have established quite a reputation for good printing, a great deal of the credit for which should be ascribed to our study of THE INLAND PRINTER. We would almost as soon think of trying to print without a press as without a first-class trade journal, and THE INLAND is the best of all.— *The Roswell Printing Company, B. F. Harlow, Manager, Roswell, New Mexico.*

Written for THE INLAND PRINTER.

SPECIALTY PRINTING.

BY GEORGE SHERMAN.

V.— POSTERS.



THE crusaders against the disfiguration of landscapes by "the poster and billboard evil," have pictured only one side of the story in recent issues of *The Ladies' Home Journal*. A strong point in favor of the argument, perhaps, is an illustration of an isolated and misplaced billboard which shuts out the commuter's view of a pastoral scene, or a historic landmark. These signs are inadvertently positioned. They do not tell the story of the beautiful painting, all fresh and new, or of the handsome decorative poster in harmonious colors, which screens the ramshackle rookery and supplies a pleasant interruption to a monotonous panorama of grimy roofs, tangled and laden clothes lines, and littered back yards.

The billboard has undergone a remarkable transition in the past decade; it has become an irrevocable medium of publicity, and much credit is due the artist, the designer, the engraver and the printer for the marked improvement in a "necessary evil."

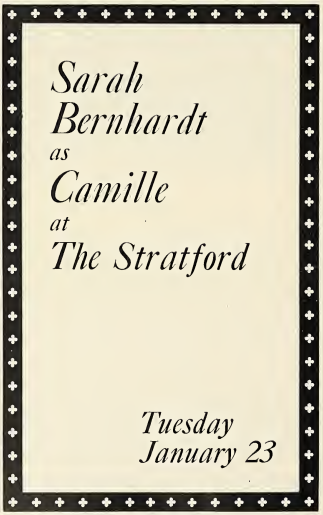


FIG. 1.

It would be more feasible to try to move a mountain than to endeavor to abolish this substantial form of advertising, backed up with millions of the country's capital. Having failed in our effort, it remains for us to foster and encourage improvement toward beauty in poster designing and billboard typography.

The modern poster has been evolved from the manuscript proclamation on the village bulletin



FIG. 2.

board in the early part of the eighteenth century and the "oyez! oyez!" of the town crier. The first step from these was the printed notice on the tavern door, and then the displayed poster printed from French Clarendon wood letters, which was practically the accepted style of type at the beginning of the wood-type industry and up to a decade or more ago. But a new life has been infused into wood-type making within recent years and it is now possible to get duplicates of all the latest foundry productions made in wood, up to any

desired size. One wood-type factory has produced more than six hundred styles of faces up to the present time.

Aside from the artistic features of the modern poster, its chief merit as an advertising device lies in the brevity and clearness of its typography. It should be arranged so that "he who runs may read." The chief points of emphasis in adverti-

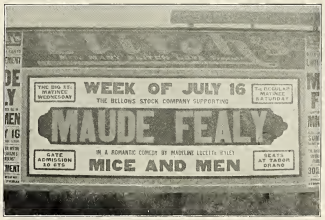


Fig. 3.

sing an event through the medium of the billboard are "what, when and where." All other subordinate and descriptive matter should be omitted. The names of committees, the program and a list



Fig. 4.

of refreshments set in eighteen or twenty-four point Ionic on a full-sheet announcement for an entertainment or a ball are not interesting, and the matter is unimportant from the standpoint of good billboard advertising. It is far better to omit these and give more prominence to the essentials or to distribute the space for the sake of illumination with judicious "whiting." The printer should educate his customer to understand the real merits of a good poster and he should discourage the use of illegible and superfluous descriptions. The chief errors of the poorly displayed poster are the result of habit and constant usage. The abnormal display of the word "notice" in the average full-sheet is a striking example of this. This line is usually set in the largest wood type available across the top of the sheet, even if it necessitates complete subordination of the real facts of the announcement. "Notice," "Hello! Hello!" "Look! Look!" and similar exclamatory words and phrases do not supply any real information to the reader and they form poor catchlines and weak advertising. We are all familiar with the large sign on the front end of the street car with its ten-inch wood line "Take this car." We question "Why?"— but we can only satisfy our curiosity by the use of a magnifying glass when the car comes to a standstill. Then we discover that "This car" runs to the zoo without transfer, or to "Pain's fireworks at Suburban Park," perhaps. This is a common example of the misuse of display in poster printing.

Fig. 1 contains all the information necessary in a three-sheet stand; the announcement can be taken in at a glance from the window of a moving train; it is dignified, simple and effective. If printed in two colors, using a soft tint for the heavy border, the impression created will be even more lasting.

The engraved or unengraved wood block in the hands of a versatile poster man supplies an economical means of securing rare effects in combination with typework. Results equal to lithography have been produced by the wood-block

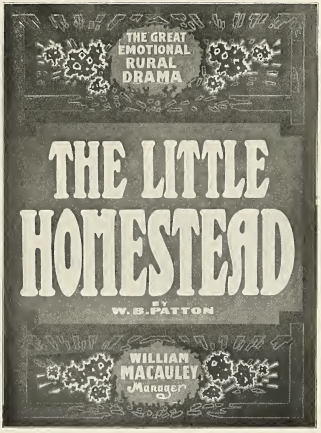


Fig. 5.

specialist at a fraction of the cost of the former. Equally pleasing are some of the simple tints and borders which can be made at short notice in the typeroom by an unskilled engraver.

The equipment necessary to do this work consists of a quantity of planed basswood boards — type high; long strips of various widths, made of the same wood, to be used as borders; a saw and miter box; a V-tool, a U-tool and four gouges, of large size — the same as those used by car-

penters; and a short, sharp, pointed blade or shoemaker's knife for cutting outlines. A $2.50 pantograph is a handy instrument with which to draw enlarged outlines of wood type and ornaments directly on the basswood block.

Fig. 2, a reproduction of a three-sheet stand, executed with type and tint-blocks, by J. B. O'Connell, a compositor in the poster room of the Smith-Brooks Printing Company, Denver, Colorado, shows the simplicity of home-made blocks. Mr. O'Connell says that "the time on a three-sheet of this nature will average about two and one-half hours; on the twenty-sheet stand (Fig. 3), about seven hours. In fact, we frequently do twenty-eight-sheet stands in two colors in eight or nine hours." Figs. 2 and 3 are printed in two colors — the type in black over a green tint-block background. The large circle in Fig. 2 was outlined with a pencil and a piece of twine used as a compass, the outline cutting was done with the shoemaker's knife and the unnecessary parts were cut away with the gouges and the U-tool. The edges and surface of these blocks are usually finished with emery paper. The double border was made of long strips sawed into lengths. These strips may be engraved and used as ornamental borders, as shown in Fig. 1. Any one can become proficient in cutting these designs with a little practice. In the border (Fig. 1) the narrow strip is first divided into spaces, equal distances apart, and cross-marked as shown in Fig. 4. With a single stroke of the U-tool, a petal of the flower is removed in one chip. The petals are cut on one side of each cross without turning the wood, as shown on the left-hand side of Fig. 4; the wood is then turned and the opposite petals are removed in the same manner. The engraver need not use painstaking care to cut the chips exactly the same. Slight irregularities will lend a naturalistic touch to the design. Such a border can be cut for a full-sheet poster in about fifteen minutes, with a little practice, and it may be fashioned in a variety of designs.

Small holes in wood letters and chipped edges of the block produced by an accidental slip of the tool are usually repaired by dropping in hot sealing-wax. A better plan is to melt ordinary bottle wax with an equal quantity of shellac and roll this up into tiny cylinders when it is cooling. With the aid of a lighted vesta, the end of one of these can be melted so that the molten wax will drop into the fractures, and any overplus can be removed level with the face of the block with a sharp knife, and then finished with emery paper.

In the original, Fig. 5 is a beautiful three-color effect, with white lettering, produced with two printings. Figs. 6 and 7 show the two blocks used in the printing. The key-form (Fig. 6) is in dark blue and Fig. 7 is printed over in orange, which produces a third color — olive green. The markings of the gouges are shown in the block. The outlines of the key-form are sketched and



Fig. 6.

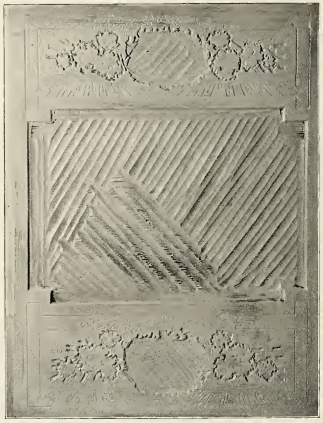


Fig. 7.

transferred on the block and the engraving is done with the tools and by the methods previously described. The block is then put to press for a transferring proof. The printed sheet is tipped on the corners, face down, to another block of the same dimensions, and the sheet and the block are

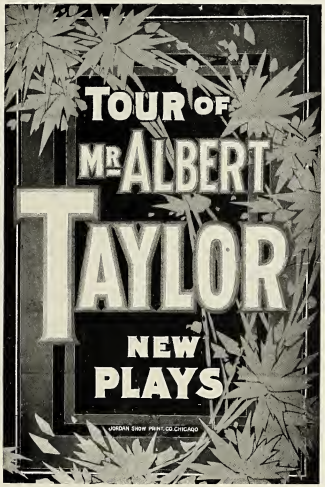


FIG. 8.

subjected to pressure on a cylinder press. A perfect transfer is the result, which supplies the outlines for cutting the block for the second color in exact register. Fig. 8 is a splendid substitute for a lithographed poster, printed from two blocks,



FIG. 9.

showing three tones of green. These are specimens of work done by the Jordan Show Printing Company, Chicago.

Fig. 9 shows the advantage of interchangeable blocks in printing large quantities of dates. The chief cost in connection with printing a series of dates for a season of one-night stands is in the large number of type changes required. The number of impressions on each change very seldom exceeds two or three hundred. Theatrical printers have minimized the cost of making these alterations by the use of serial blocks of uniform size. In Fig. 9, Nos. 1, 2, 3, 4 and the date figures make a complete form. The light ruling defines the outlines of the individual blocks. These blocks are interchangeable with the lower set, marked 4, 3, 1 and 2—all blocks similarly numbered being of the same size. These schemes include complete sets of the days of the week in various sizes, the months of the year, "Opera House," "Theater," "One Night Only," "One Week, Beginning," etc. By this method changes may be made on the press in a few seconds, without altering the spacing materials.

All wood-block work is printed like type on a cylinder press.

(To be continued.)

THE FATE OF THE SPRING POEM.

One evening whilst reclining in my easy chair repining
O'er the lack of true religion and the dearth of common sense,
A solemn-visaged lady, who was surely on the shady
Side of forty, entered proudly and to crush me did commence:
"I sent a poem here, sir!" said the lady, growing fiercer,
"And the subject which I'd chosen, you'll remember, sir, was 'Spring';
But although I've scanned your journal with a patience that's eternal,
I've discovered of that poem not a solitary thing."



She was muscular and wiry, and her hair was wild and fiery,
And I knew to pacify her I must lie most bitterly.
So I said, with inward curses, that before we got her verses
We'd received just forty-five on spring, of which we'd printed three,
And I added: "We've decided they had better be divided
Among the years that follow, three to each succeeding spring;
So your work, I'm pleased to mention, will receive our best attention
In the year of 1920 when the birds begin to sing."

—*Sydney Bulletin.*



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NANTAHALA VALLEY, NORTH CAROLINA.

Engraved by The Inland-Walton Co., Chicago.

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 50 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PEROSE & Co., 109 Farringdon Road, London, E. C., England.
M. P. MCCOY, Phoenix place, Mount Pleasant, London, W. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

4–4

EDITORIAL NOTES.

IF there is no money in the printing business, who is going to pay for all these injunctions and the appeals to "the highest courts of the land?" Unless there is a cessation of indulgence in such luxuries by printer men, some rank outsider will ask "where did they get it?" and we may all be investigated.

IN order to reap the advantage of a special railroad rate, an English rollermaker consigned his product as glue. Rather than admit that his rollers were of that material, the maker paid a nominal fine for the offense of consigning freight under false descriptions. Perhaps some of the pressmen using the rollers would have been willing to convince the court that the designation was well within the truth.

SPEAKING of profits, have you ever noticed how they go glimmering while the intelligent compositor is burrowing in a case or picking even a dead job for a few sorts? A good workman complains not of his tools, but Moses organized a historic strike as a result of an attempt to compel the making of bricks without straw, which could not have been as exasperating as to attempt to set jobs in record time without material.

WITH one injunction declaring the demand for eight hours to be illegal and a union praying for an order restraining employers from bribing its members, the craft is moving right into the lead in this court business. But all these mental gymnastics before the gentlemen who grace the woolsack neither set type nor fill the market-basket — except it be that of the lawyer, whose habits of thought have led him to believe a court ruling settles all things for all time. The cold fact is that even when the courts are unanimous, their dictum has little effect on the march of events. Sometimes they retard the growth of movements against which their edicts are hurled; on other occasions they precipitate the climax which they sought to avoid, as in the case of Justice Taney's Dred Scott decision.

THE craft seems to be waking up in Ireland. There is quite an agitation now on against the practice of sending printing to Great Britain and the continent, employers and employees joining in asserting that there are as capable craftsmen in Erin as there are in Lunnon or elsewhere, and that they should be patronized. It does not require a lively imagination to bring one's self to believe all that is said about the Irish printer, for on this side of the water Irishmen and their

descendants rank high in all branches and strata of the trade. One of the causes — or perhaps it is one of the effects — of this bold assertion of virility and competence by Hibernian printerdom has been the appearance of the *Irish Printer*, a technical journal, which will doubtless do much to stimulate its clientèle to higher and better things. We wish our contemporary every success, and opine that naught but good can come to our fellow craftsmen from "tooting their horn" a bit.

ACROSS the water, employing printers are paying more and more attention to the question of charges for work, and there have been disclosures regarding rates and methods of ascertaining cost that have displayed blundering and lack of business sense in about the same ratio as the recent insurance investigations have uncovered queer methods. It is said British employing printers have fallen into the time-honored habit of watching the spigot and neglecting the bunghole. They are hypercritical as to outlay for material and labor, but rashly liberal when dealing with prospective customers. It looks as though these confessions will prove an incubator of profits, for one trade paper — the *Newspaper Owner* — says it will decline to insert, at any price, advertisements offering to do composition at a rate advertised by at least one firm. Even though the price quoted was exceedingly low, this is a long step in the right direction, and suggests that if fair prices are to be maintained, printers must eschew ruinous cheapness when they are getting work done for themselves. The expression "specially reduced rates to the trade" may cover but can not condone the crime of unduly low rates, and it sometimes reacts to the detriment of those who indulge in the pernicious practice of sending out work because it can be done "dirt cheap." If British printerdom is awakening to the importance of this primal question it is not before learning a severe lesson. One of the most expert salesmen catering to the trade is authority for the statement that since the beginning of 1903 "no less than 217 printers' plants have been submitted to the auctioneer's hammer." The further information that 2,139 machines of various kinds and hundreds of tons of type have been sold, as a consequence, causes one to wonder if British supply men are as liberal in giving credit as their American fellows, and, if so, how they relish having to "buck up against" auction sales of material. It is to be hoped the "little-down-and-easy-terms" men — if any there be in Merry England — realize they are responsible for some of the failures and that the drastic medicine the fates have given them will prove a wholesome corrective.

THERE is talk of "taint" even in connection with the printing of one of the insurance companies so much in the public eye. It seems wherever there is printing to be done there is trouble. Down in good old Hoosierdom the State printing contract has been the cause of much discussion and a disappointed firm has gone into the courts to compel the printing board to reconsider its award. One member of the board is alleged to have said that printing contracts were the bane of his official life, for he was never sure whether he had done as he wished to do after he had noted and listened to the disappointed ones. However, there is one county board in Ireland that, according to an exchange, is not perplexed as is the Hoosier statesman. There the chairman of the board refused to read the tenders of leading out-of-town firms (which had presumably been asked to submit estimates), and when a motion was made to award the contract to the lowest local bidder, another printer stepped to the front and recited his services to his political party, which involved imprisonment and bankruptcy. Would the council quibble over prices and terms when the wife of such a man and patriot was willing to do the work? The chairman, a member of Parliament, by the way, thought it would be an extraordinary thing for the council to ignore so stirring a plea, and the woman printer got a $6,000 job. Happy lady! So long as contracts can be obtained on such a basis she has no need to worry about costs and hours of labor, and such like. And wise councilors! Their lives are not made miserable by every printing-office acquaintance telling them just how the successful bidder pulled the wool over their eyes and put in the most expensive bid of the lot. Of course, all this grates harshly on the ears of reformers, but what do they know about printing contracts? The truth is the public interest would be subserved if the preparation of specifications for and tabulation of such bids were intrusted to a few experts and not left to the tender mercies of men who do not know the difference between an em quad and a make-ready. If a public building is to be erected, architects are engaged; or if it is a hospital, physicians are consulted, and why should not printers look after the public welfare when it comes to giving out printing? The average official is not more ignorant of the hygienic requirements of a hospital than he is of the intricacies of the printing trade, and he would master one just as quickly as the other, if he should essay to do so. Meantime, without disinterested expert advice, the authorities may be serving their constituents as well by following the Irish plan as by poring over the technical terms of more or less elaborate specifications, the significance of which is not clear in their minds.



Photo by William Notman & Son, Montreal, Canada.

BREAD OVEN, CAPE A L'ANGLE, CANADA.

Engraved by The Inland-Walton Co., Chicago.

THE ROAD TO SUCCESS.

PERHAPS there is no time pregnant with more import to a young man's future than when he fails to make good on a job and the evil imp whispers in his ear, "Oh! what's the use; you'll never be a first-class journeyman. Things have been going wrong for a month past; so luck is against you, even if there was the making of a good man in you. Jam the work through and have a good time. You won't starve, for the world owes you a living anyway." If the tempted listens to and heeds his impish adviser, he is lost. That is the time when he should take stock, and see just how much there is in what the imp has suggested. If the small voice is allowed to go unrebuked, soon there will be proposed easy-going rules of life which will be paraded without shame and even jauntily as sufficient excuse for all the slothfulness and wickedness to which the young man gives way. Rules are all right if they are good rules, but the fecund mother of wrong and misery if they are faulty.

But this imp, though a plausible fellow to the inexperienced, like all of his whispering kind, has no ground to stand on. There probably is such a thing as luck, and almost every man has his off days, in which accomplishment is a poor thing compared with what it has been on other occasions. But if we have the courage to look the question fairly in the face, we shall learn that failure comes from within and not from without. Some slight physical ailment or mental disturbance is more responsible than even the machinations of enemies, let alone the vagaries of that intangible thing we call luck. The best — the only — remedy for such a condition is more intense application to the work in hand. That will divert the troubled mind, cause slight physical ailments to be forgotten, relegate enemies and their taunts, and even silence the imp with his sophistical "What's the use; luck is against you."

Nor does the world owe any one a living. That which is worth having must be striven for, as Nature is no fool and her laws are ordered on the plan that her children must work. But, if there was a living coming to us, we should be foolish, indeed, to accept it, for by work we find what is in us and in developing it learn to know ourselves. When we come to look at it, what shiftless, inert creatures we would be if we did not care to acquire that vital information. It should never be forgotten that there is contentment as well as improvement in work. There are two classes who have evidently concluded that some power owes them a living — the idle rich and the tramps. Yet they are not happy. The one wrecks body and mind in the pursuit of some new sensation, while the other wanders up and down the land in a vain effort to forget himself and his misery. Yet both work hard, measured by their expenditure of energy, and are unhappy because their labors are neither productive, constructive nor purposeful.

In the present complex state of society few boys have opportunity to devote their talents to that calling for which they are best fitted. If, however, a young man finds an opening at a trade for which he has no special aptitude or particular handicap, he should not be discouraged because others more fortunate in their selection make more progress than he. Here again the remedy is closer application and the expenditure of more energy. What can be and has been accomplished by these agencies is beyond human ken. The late Robert Louis Stevenson said that he had done more with fewer gifts than any other man of letters in the world, and we all know what an enviable distinction he achieved in his chosen calling. He also said — and this is most important — that in order to learn his trade he "slogged "at it day and night. There are few prizes such as came to the delightful and forceful storyteller, but there are prizes for all, especially the young, and they can be won if we only keep "slogging at it." And the great pleasure and benefit of "slogging at it" is not in securing the prize, but in doing our work as best we can. Then the imp can not worry and we know we are not decaying, for there must ever be advancement where there is tireless industry and perseverance. Progress may be slow and the kindest of friends may be unable to note it, but that is merely their opinion. The fact is that we have been striving, and facts, not opinions, count in the making of men and the production of craftsmen. If the imp's sneer that one can not acquit himself creditably is accepted as a challenge, and industry and perseverance are called into play, ninety-nine out of every hundred will become masters of their calling, and ultimately laugh at the crudeness which led them to think there was wisdom in the words of his impship.

PRINTING-OFFICE INVENTORIES.

THE time seems rapidly approaching when the matter of composing-room inventories, as discussed in another column, will be greatly simplified. It is practically impossible, under present conditions, to correctly estimate the value of the type equipment of a given composing-room, owing to the unequal wear of the faces, the vagaries of changing styles, etc. Type in standing forms possesses a valuation different from that in the cases — in some instances more and in others less. If the job is "dead," the cost of distributing it into the cases must be deducted from its valuation. Almost every printing-office, too, has a large amount of special material on hand, non-produc-

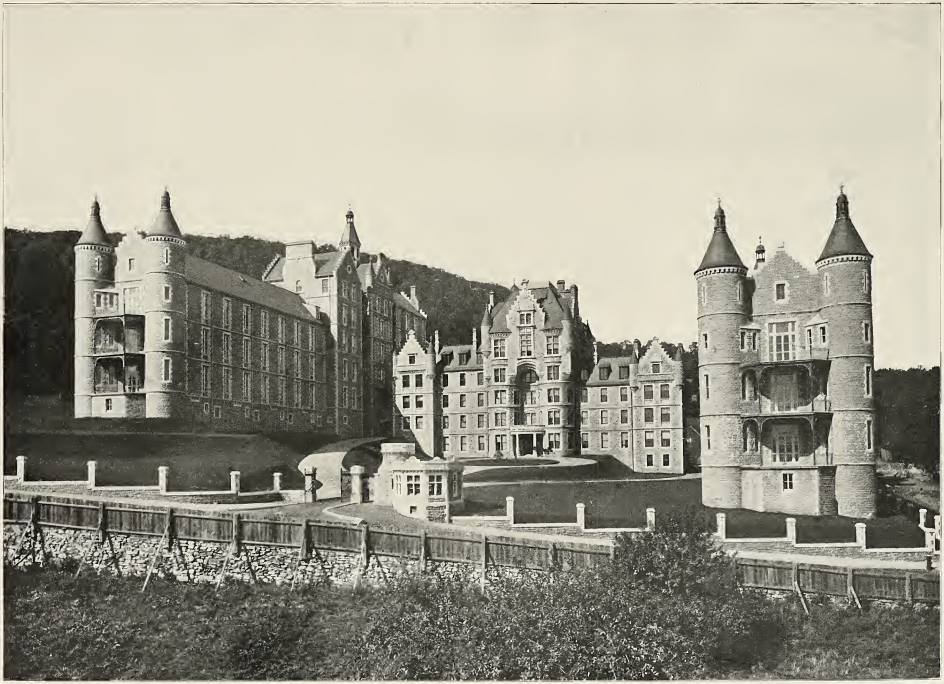


Photo by William Notman & Son, Montreal, Canada.

Engraved by The Inland-Walton Co., Chicago.

ROYAL VICTORIA HOSPITAL, MONTREAL, CANADA — GRAND TRUNK RAILWAY SYSTEM.

tive, except at certain times when special work is in hand. All these things make the inventory of the composing-room deceptive and of doubtful accuracy. If the plans of those who have been experimenting for several years do not miscarry, there is promise that this matter will be so simplified as to give exactness to the inventory. When the printer becomes his own typefounder, type can all be classed as type metal at its cost as such. Standing matter, type in cases, metal in pigs, have an exact valuation according to its stage of manufacture, while the item of distribution can be entirely neglected, as, once printed from and "dead," the form becomes "type metal"— until cast into new bodies and faces. There will be no further necessity of carrying large stocks of special characters. Surplus stocks of six-point will readily be converted into twelve-point to meet conditions. That font of useless or obsolete type will be converted into dividend-paying faces. There will be little or nothing to write off for depreciation, and the composing-room inventory of the future will bring the smile of joy to gladden the heart of the printerman at the annual stock-taking. Speed the day.

WRITING FOR THE TRADE PRESS.

MR. CARL SCHURZ, in a recent autobiographical magazine article, describes appreciatively the training he received from one of his preceptors in literary composition. It was the plan of this instructor to make his pupils describe in writing tangible things or incidents about which they had positive knowledge. All feelings, sentiments, beliefs, etc., were barred from consideration. Two words were not to be used where one would be fully descriptive. Clarity and conciseness in diction were thus inculcated. From this groundwork the pupil was led on to the higher plane of imaginative writing. Needless to say that this was good training, and the men who have to do with trade literature must naturally feel that the first stage would be quite sufficient for their contributors if they would be content to stick there.

Writers for trade papers are prone to have a long prelude to the matters they have to tell about before they will consent to get down to business. Readers of these lucubrations sympathize with the views of Josh Billings, who asserted that he did not care how much a man said if he told it in a few words. Writers who begin a story about a new quad box with a biographical sketch and carry it through several pages of indifferent manuscript up to the climax wherein it is decided to sell the cow, may, as Mr. Ade opines, tell a true story — but what's the use. THE INLAND PRINTER believes in the conservation of energy. Hence this friendly protest. We haven't protested yet, but we will in a minute. The case is this: Every day, and sometimes on Sunday, manuscripts which must have taken time if not much thought to prepare come to us for publication. We read them. Sometimes stamps for the return of these efforts accompany the letter, more often not. But we always return the unavailable ones. Some of our voluntary contributors should reflect for a moment before writing and ask themselves, "Have I anything interesting to say?" or "Who will be interested or helped by what I have to say?" If there is a doubt about it — don't write it. But if one of these feel that they have something to tell of practical interest, we want it. If we agree with him that the article is worth publishing, we will pay for it at once. But say it in a few words. Don't starve it for lack of complete expression — but boil it down.

If you have a letter to the editor, write to the editor on one side of the paper, and stick to the subject about which you write. If you have a question about presswork, put your name and address on a separate sheet of paper and state your inquiry. If you have questions about other departments, do likewise with each and every one. If you have something about subscriptions or books, make these inquiries on separate sheets. You can put them all in one envelope to the editor or other functionary — but keep the items separate. You will save every one's time and get quicker service.

It is strange that printers who should know the routine of a printing-office and how copy is made up and handled should be among the worst offenders in preparing their own "stuff." A notable instance of a fault persisted in through years was that of a man who, though fully conversant with the requirements of the Linotype machine and the desirability of having copy for that kind of composition in the convenient size of about six by eight inches, always turned in his copy pasted together in a single strip. The only excuse that might be found for him was that when the sheets were before him he thought he had dupes and fixed them up in the old-time way. But that did not help the editor.

TRADE JOURNAL AD. TYPOGRAPHY.

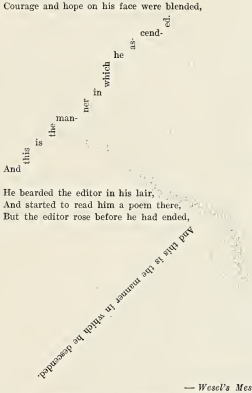
AT a recent meeting of the Space Club, an organization of men interested in advertising, Mr. R. R. Shuman, of Chicago, delivered an address on trade-journal advertising, in which he illustrated his remarks with advertisements thrown on a screen by a stereopticon. The section of Mr. Shuman's address most interesting to printers was presented under seven heads. Last month in these columns attention was called to

the foolish custom of sending copy to the composing-room with inadequate instructions. Experience with many advertising agencies shows that the employees of these concerns are also frequently guilty of this offense. With all respect to Mr. Shuman, we desire to point out that no *printer* will take an advertisement without asking instructions as to style, and in the absence of such instruction, beyond the amount of space to be filled, the printer simply makes his guess, which is quite as frequently wrong as the guess of the man who writes the advertisements. However, here are the points made by Mr. Shuman, and we have no doubt many printers and advertisers will find interest and profit from reading them.

"1. The effort of the compositor to fill every pica of space inside the limits of the advertisement: If but little copy is furnished he will use big capital letters and spread them out, so as to give his customer his money's worth, where the use of but little display, or no display at all, completely surrounded by a broad margin of white space would give the advertisement an emphasis impossible with big type. 2. Use of too many capital letters: A word set in caps is not nearly as legible as the same word in lower-case. It is an effort for the eye to follow a number of consecutive lines of capitals, particularly when the lines are long and close together. 3. Mistaken generosity on the part of the printer in giving his customer a little dip out of each of a dozen series of type, all jumbled together in one advertisement. 4. The craze for black rules: This is particularly a shortcoming of the trade paper. You see light rules and heavy rules; round corners and square corners; double, triple or quadruple rule border, and the most ingenious but highly destructive use of boxes and cross rules inside the body of the advertisement. If I were an advertiser I should want no better showing than to set an advertisement without a rule, in one series of type, preferably in caps and lower-case, old style, double-leaded, with wide spacing between words, in a page where all the rest of the advertisements contained black cuts, black border-designs and black condensed full-face capital letters. 5. Black background advertisements: Turn over the pages of any trade paper, and you will see a series of black, illegible blotches which their perpetrators mistakenly designate as advertisements. I believe that the publisher of a trade paper owes it to himself and his other advertisers to refuse electrotypes in which the background is black and the letters cut out. In so refusing he will be doing a favor to the mistaken advertiser who wishes to perpetrate this sort of profitless thing and protect advertisers who have better sense. He will also add to the attractiveness of his page and prevent the almost unavoidable off-setting from the black-face advertisements. 6. The habit of both advertisers and typesetters to devote perhaps half the advertisement to the name and address of the firm, leaving the thing offered for sale as almost secondary and incidental. 7. The mistake on the part of the advertiser — and here the publisher is not responsible if he makes an effort to prevent it — in being satisfied with filling his space with merely the name of the thing which he makes or sells rather than giving some pertinent reason why the article or device merits the attention of the reader of the advertisement. Such an advertisement is a deaf-mute salesman, who can do nothing but present a card bearing the name and address of the firm and the name of the thing which he wishes to sell."

THE UPS AND DOWNS OF A POET.

With bounding step and a buoyant air
He started to climb the sanctum stair;
Courage and hope on his face were blended,



He bearded the editor in his lair,
And started to read him a poem there,
But the editor rose before he had ended,

— *Wesel's Message.*

TO RESTRICT NEW FACES.

The Association of German Master Printers, at its recent meeting at Cassel, Germany, directed attention to the undesirability of typefounders producing so many novelties in type-faces. It was getting to be a perfect nuisance to the trade, as the printer who wished to be absolutely up to date had to be constantly buying new type. Some of these same founders, it appears, are in the habit of copying other firms' designs, a practice which frequently lands printers in legal difficulties, and this habit was strongly disapproved of by the Congress. The meeting also recorded its opinion that uniformity of type-bodies was eminently desirable, and proposed that the founders should be given five years to bring all their fonts into line in this respect, failing which, printers were to boycott the defaulters.



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Assigned to The Inland Printer Co., 1905.

A SNARER OF HEARTS.

Engraved by The Inland-Walton Co., Chicago.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

IMPOSITION OF FORMS.

To the Editor: TOPEKA, KAN., Nov. 15, 1905.

I have been a careful reader of THE INLAND PRINTER for a number of years and have been greatly benefited thereby. I was especially interested in Mr. Butler's articles on "Imposition." While I concede that it is very easy to make a mistake in assembling a mass of confusing diagrams, yet it seems queer that such mistakes could get past so many readers and still remain uncorrected. Fig. 15, on page 529, represents a deep quarto memorandum book. I have been unable to fold a printed sheet of this. It seems to be the way a printed sheet would be, except that four of the pages should be turned around. Surely it would not work with the heads all turned one way. On page 837, March issue, is another memorandum book in Fig. 30. This is of sixteen pages and is laid correctly except half of the pages are upside-down. On page 686, February number, "Fig. 23, Hand Three-fold Oblong Music," of twelve pages, is wrong, and can not be folded. It will work as a four and eight to insert. I think Fig. 29, a long sixteen, would work better made up from inside, as you could then fold the sheet the natural way, with the first crease the short way of the paper and the next two parallel. I also take exception to Fig. 37 and would transpose the halves on each side of the short crossbar.

T. B. GARRETT.

You are right in your criticism of Fig. 15 on page 529, of the January issue. The layout is incorrect either as a diagram of the form or of the printed sheet. Mr. Butler says: "The position of the pages is the same as Fig. 13, the heads and feet of pages being turned alternately so that the even and odd folioed pages read one from the other." The relationship existing between Fig. 15 and Fig. 13 is correctly described, but the diagram (Fig. 13) does not conform to the description. The description of the position of the pages would be made more clear by saying, "In memorandum books the heads of odd pages should lie toward the binding margins, the heads of even pages toward the trim." The correct layout for an eight-page memorandum book is as follows:

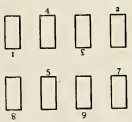


Fig. 30, on page 837, March issue, shows the correct layout, but the folios 3, 14, 13, 4, 7, 10, 9 and 8 are upside-down, as noted in your letter. This should not confuse the make-up, however, as it is unlikely that a book would be printed with the page folios upside down. You can not make a mistake if you follow the foregoing rule relating to the position of pages in memorandum books.

Fig. 23, page 686, February issue, a three-fold oblong music, should be diagrammed as follows:

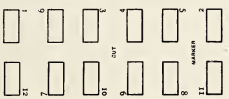


Fig. 29 is correct. The two halves of the paper will be the same whether made up from the inside or the outside when the sheet is cut. Your diagram is wrong; you should avoid a parallel fold.

Fig. 37 shows the common layout for a hand-fold thirty-two. It should be made up from the inside for the folding machine.

LIFE IN THE BOUNDLESS WEST.

To the Editor: CALGARY, ALTA., Nov. 6, 1905.

Enclosed you will please find a picture taken of the results of one day's shooting by four members of the Calgary *Daily Herald* staff, taken within seven miles of the city. In your issue of October last, you produced a



A DAY'S SPORT IN THE BOUNDLESS WEST.

picture of a large trout taken in Colorado, and I thought perhaps it would interest some of our craft to know what can be done in the way of sport with the gun out in the Northwest.

F. W. TOMLINSON,
Foreman of the Alberta Publishing Company, Calgary.

NATIONAL LEAGUE OF AMERICAN PRINTING PLANTS.

To the Editor: NEW YORK, Nov. 30, 1905.

On this day of national Thanksgiving (that we are permitted even to live), some ten days after writing for you the article entitled, "Dum Spiro, Spero," it has come to me that I have in that article torn down but have not detailed my own ideas as to the best method of reconstruction. Will you permit me to offer the following:

NATIONAL LEAGUE
OF
AMERICAN PRINTING PLANTS.

MOTTO: Better prices for products; better prices for supplies.

PROSPECTUS: Some form of organization for *all* the employing and producing printers of America is necessary, in order that the price of the product shall rise to a level with the price of other products of other business enterprises. This is an axiom — a self-evident fact. That the

organizations now in operation *do not* fill the bill is another axiom, or they would be better patronized.

It is the belief of thousands of owners of printing plants in America that the making of labor control a part and parcel of an organization is a mistake, that the permission given to proprietors of affiliated trades and businesses (supply men) to acquire an associate membership in any such an organization is also a mistake — a sad one.

Any organization which does not include within its membership practically *all* the printing plants in America is worse than a mistake — it is a farce — "it is to laugh." All know the paucity of membership, compared with the total, now in any organization — local or national.

Can we have an organization of printing plants here in America worthy the name? I believe *yes!* Surely the operators of printing plants are no more senile and weak than the members of other trades!

I propose that we form at once a "National League of American Printing Plants" which shall embrace *every* plant of whatever size in America; that the headquarters of this national league shall be in Washington, D. C.; that the monthly dues shall be 25 cents per plant represented; that once a month a printed form of vote on such questions as shall be deemed wise for decision by the members shall be mailed to each member for his consideration; that a constant effort toward a more uniform and better price for the product of printing plants be made; that a united effort be made to secure proper trade arrangements for supplies.



PUTNAM DREW,
Secretary, New York Master Printers' Association.

Furthermore, there shall be absolutely no effort to control or discuss the labor problem in this organization; differences arising between employer and employee in the printing plants represented must be settled outside of and without the countenance or aid or advice of the national league or any of its officers. Divorce the labor question entirely from consideration in any manner by the league.

There shall be but *one* class of membership — *active*. No person can become a member unless he can prove ownership or interested management of a printing plant in America. No "supply man," or one in any so-called "affiliated trade," can be a member at all under any circumstances. This will enable the league to discuss freely all the many questions arising from the present lack of a differential scale of prices by supply men.

The league shall not be started unless there is a manifest desire (indicated by letter) on the part of at least twenty-five thousand of the printing plants of America for it. Otherwise it would be as big a farce as the present attempts at organization.

Included in the letter sent out monthly to the members of such a league could be information as to "undesirable customers" and like items of valuable information pertaining to the efficiency of the plants.

Cut out the labor question and the supply men. That is the genesis, the alpha (and possibly the omega) of the situation to-day.

Now, Mr. Editor, it is up to the owners. If they want such an organization, let them write to you and indicate it. If I can aid in it, I shall be only too glad to do so. Of course each city and town and community could have its suborganization, just as the Typographical Union has, if desired. But as regards the effect of such a league on the prices of product and supplies, it must be practically national in membership. New York work now goes to Chicago, Boston, Philadelphia and Squedunk. It would not if the price of product was practically uniform. The same argument applies to the price of supplies. And this does not mean that the ten-cylinder man should join and the man with one little kick-press stay out. *All* must join in one common brotherhood to make the plan successful. It is the little foxes that spoil the vine.

Combination for the two purposes outlined will prove a success and any other form will not. Make the dues small, so the little man can come in. Make the "sittings" almost free. That is the way. If it were possible, an organization with *no* dues at all would be the thing. But a very small sum is necessary to pay for postage and other service.

My judgment is that you will be surprised at the number of letters of approval of this plan you will have sent you.

PUTNAM DREW.

EACH issue of your valuable magazine gets better.— *E. G. Smith, Raleigh, North Carolina.*

WHO IS RESPONSIBLE.

To the Editor: CHARLESTON, S. C., Nov. 28, 1905.

In response to your invitation for the airing of opinions relative to placing the responsibility of the controversy between A, B and C, as published in the November issue, it appears to me that your decision against C is not warranted. I argue that B should have seen to it that the copy was properly numbered and arranged before turning it over to C, and before commencing to read the proof he (B) should again have looked closely to the arrangement of the copy. Is it not a poorly organized office, indeed, that depends on a compositor to prepare copy? From his own explanation he neglected this completely, probably depending on C, and latterly depending on A. A depended on B, knowing nothing whatever of C. And there you are. Shifting responsibility. After the work is completed and spoiled, as ever, the "original" is called for, likewise the O. K.'d proofs. B says the proofs are O. K., but the arrangement of the pages does not correspond with that of the copy, the typewritten numbers of which are clear and distinct, as he admits. I contend that it was B's duty to inquire by whose authority the manuscript was renumbered. I'll wager it is the old story — didn't see it. C only acted the part of the compositor, and there his responsibility ceases. If a faulty piece of work was thrown back on his hands, having been produced in his own office, by one of his regular compositors, and in proofreading an error was overlooked, would he blame the compositor or proofreader?

In this particular issue the author was ignorant of any rearrangement of his manuscript. It appears B placed too much confidence in the author having the manuscript properly arranged and that C would not make a mistake. While I hold B responsible for the spoiled work, I think A is next in line, and C out of it entirely. It was the duty of both A and B to see to every detail as to correctness, while C was only "supposed" to be as correct as possible. Same as a compositor.

The writer was entangled in a somewhat similar predicament recently. A brief was being printed, and as galleys one, two and three, respectively, ended and started in such a manner that no one other than the author, or other directly interested ones, would detect an error if galleys two and three were transposed. Well, such a thing did happen, as the galleys were not properly numbered. The job was printed with galley three ahead of galley two, all pages ending apparently correctly and beginning in a like manner. In looking over the original it was found to be correct, but the galley proofs, as before mentioned, were wrongly arranged, and owing to the absence of numbers it is impossible to tell whether the author misplaced them in gathering them up, or whether some one in the "front" office did it.

I wish to add in this instance that the proofreader failed to see that the galleys were properly arranged — just like B!

This same difficulty presented itself a little later in the shape of a booklet with cover, the four pages of the cover to contain title and three advertising pages, the arrangements of which were verbally given, and after the proofs were submitted and returned to the office and then to the composing-room, O. K.'d of course, it was discovered that the proofs were arranged in an entirely different manner than at first decided upon. The author was communicated with and immediately demanded to know what a rearrangement was necessary for. When informed of the order in which the proofs were returned, he said: "Why, I didn't think that made any difference!"

If an author (A) doesn't pay the proper attention to the revision of his work in type, what is a compositor (C) supposed to know about it any farther than putting it into type?

If a copy preparer or editor (B) doesn't give his duty proper attention, why will he persist in saddling the blame on the compositor (C)?

Supposing the compositor (C) had discovered an error, which had been unintentionally overlooked by both A and B, and having been corrected by C, who says nothing about it, when afterward it proved of much benefit to the author and he remunerates B for his wisdom, what does C get? As it is C didn't show wisdom and is getting ——. B should take the entire responsibility, as he admits all through his recital of the facts that he made a mistake, and as the job was a cheap one, he didn't give it the proper attention, and then tries to make C make good for his carelessness.

A cheap job may be successfully slighted in a mechanical way, but editorially, never! Sometimes a copyholder is responsible for some little insignificant error that will cause unpleasantness for a proofreader. I recently had an incident of this nature happen to me. The word "to" appeared in the copy, but on the proof it appeared as "of," and was read that way, the copyholder not detecting the difference. Of course the job came back to be corrected. There is no manner of way of telling just which one is responsible in an instance of this kind three or four days — or even a similar number of hours — after a proof has been read.

I wish to take issue with you relative to what you mention in regard to the needlessness of page revision to be sure of the connections being properly made. As I understand it, page revision is not for this purpose alone. During a page revision lately, a repetition was discovered which was caused by careless galley reading. As galley reading is not always continuous, an error like the one I mention is not as easily discovered on a galley as in a page proof when the complete job is before you. A reader can not clearly remember from one day to another what has been read the previous day. By this I mean each and every separate item to all subjects read. Be as careful as one may, where only one reader is employed, and that one being called upon to perform a multiple of duties, these petty annoyances will arise, and unless otherwise situated, one life is severely shortened, as well as being at war with colaborers.

I have been a constant reader of THE INLAND PRINTER for several years, and have profited much from the information it contains, and have taken a keen interest in all controversies that have arisen, but this is my first attempt at expressing my views on any subject.

I trust my opinion will merit your indulgence.

E. F. MILLER.

ENUMERATED NOODLES.

To the Editor: CHICAGO, Dec. 14, 1905.

"A Printer's Odd Mistake," in the December INLAND PRINTER, reminds me of a somewhat similar and fully as humorous a mistake which came to my notice while reading proof in a large Chicago printing-office. The copy, for a grocer's price-list, read: "Egg noodles in a box, 10 cents." The intelligent (?) compositor set it "699 noodles in a box, 10 cents." Needless to say it didn't go through.

H. C. BILGER.

WOULDN'T DO WITHOUT IT.

Just got last number of THE INLAND PRINTER and would not do without it, when possible to get it. I find lots of valuable information in it.— *Bert McGaughey, Hull, Illinois.*

Written for THE INLAND PRINTER.

PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.



N the whole, French printers have had little cause to complain of the state of trade during 1905. Throughout the country and in every branch of the trade business has been brisk, while what is here known as the "dead" season brought but a very small slackening of work. Paper merchants have hardly been able to satisfy the demands made upon them; typefounders have been affected by the invasion of composing machines, but have been kept busy on display types, and ink merchants report trade as having been good. If as much money has not been gained as could have been desired, the fault is rather with printers themselves than with the state of the market. It is now fully recognized by French printers that a close study of the cost of production, uniformity of charges and a closer union of employers is necessary to diminish the suicidal competition which at present exists.

The closing of the old and the ushering in of the new year will again bring a harvest to the small printers of France. It is the custom at this season for every one to send visiting cards on which are written a few suitable words of greeting to everybody else, from your nearest relative to your latest café acquaintance. The number of visiting cards traveling about the country is enormous, and so great is the influx at the postoffices that huge hampers are placed to receive these New Year greetings. On all the main boulevards of the capital two long lines of little wooden sheds are erected, much to the disfigurement of these thoroughfares. When, however, at night they are opened out for business, well lighted and artistically decorated, they offer a more pleasing sight. Everything can be bought at these ephemeral stores. Books resplendent in gilt and red cloth are well in evidence, every conceivable variety of postcard can be obtained, and at regular intervals are to be seen small printing establishments where fifty visiting cards are printed for you while you wait, for the modest sum of 30 cents. Some of these open-air printers are men regularly in business, who bring a portion of their plant on to the boulevard for a couple of weeks. Others are workmen who have got together a small press and a few cases of type and are glad to earn a little extra money out of ordinary working hours. If the weather is dry and fine, trade is usually brisk and an extra compositor is employed in the evenings at 20 cents an hour, an increase of 7 cents on the ordinary day tariff. After half an hour composing six-point, with the temperature hovering round zero, the "typo" doubtless is of opinion that he has earned his extra 7 cents.

Another new tax on the printing industry is threatening the French capital. After the tax on all posters — which, in parenthesis, has not prevented them increasing nearly fifty per cent in size and quantity during the last four years, thanks to the lead of certain huge American shows — a similar imposition is proposed by the prefect of the Seine on all printed matter given away in the streets of Paris. One centime (1-5 cent) would be the minimum tax on each card or small handbill given away, increasing up to 2 cents for the largest size sheets. The prefect declared that the tax is necessary in order to counterbalance the deficiency of the street-cleaning department. Perhaps in no town is so much paper given away in the streets as in Paris, and at the close of a fine day certain portions of the pavement are literally covered with specimens of the graphic art. Should the project become law all this will be changed next year, for a tax of $2 a thousand on small trade cards would kill this kind of advertising.

A newspaper as a dramatic author is the latest thing in Parisian journalism. The press agencies sent a notice round a few days ago to the effect that a new play would be produced at the Folies-Dramatique, entitled "Volcan d'Amour," of which the author is *Le Matin*. Most of the newspapers thought a mistake had been made and the note generally found its way into the waste-paper basket. The information was perfectly correct, however. The theater trust and the Society of Dramatic Authors had decided to boycott the theater in question and a play about to be produced by a member of the society was ordered to be withdrawn. In their dilemma author and manager appealed to *Le Matin*, and this journal immediately substituted itself for the author, leaving this gentleman free to continue his engagements with the society, and brought out the play under its powerful patronage, at the same time announcing its intention of fighting the trust to the end. After sending members of its own staff to clean out the postoffices, building bridges, repairing monuments, organizing a dinner for fifty thousand persons, running a motor-boat race across and to the bottom of the Mediterranean, training the army to march, ridiculing the public bodies by letting game loose on waste land in the city and then shooting it, a war with a theater trust will be but a mere diversion to such an enterprising organ. The accepted definition of a journalist will soon have to be radically altered.



CHANGING HIS COAT.

Some interesting particulars are furnished by the Union of Master Printers of France on the life of M. Léonard Danet, of Lille, whose death was announced in the last number of THE INLAND PRINTER. He was barely ten years of age when he first made the acquaintance of a composing-stick and entered into that close union with the craft which was not terminated until nearly eighty years later. It was also at the same early age that his ancestor, Liévin Danet, an orphan, entered, in 1686, the printing-office of François Fiévet, at Lille, known as the Bible Royale Printery. The child became a young man and showed such aptitude and diligence that he became a favorite of his master and mistress, and at the age of twenty-two married their niece. On the death of his master, in 1698, he became proprietor of the printing-

office, together with his brother-in-law, Ignac Fiévet, and received the honored title of *Imprimeur du Roy*. In 1715 Fiévet and Danet separated, the latter becoming sole proprietor and continuing until his death, in 1729. His son, Paul Liévin, was too young to succeed him immediately and did not obtain royal permission until January 29, 1753. Albert Léonard Danet succeeded in 1784, experiencing considerable danger during the French Revolution. In 1814 the business passed into the hands of Louis Danet, who, in 1840, took Léonard Danet as partner. In 1852 Léonard became sole proprietor, and the progress of the firm during his lifetime was very considerable. In 1867 he was decorated with the Legion of Honor by Napoleon III., before the whole of his workpeople. During the war of 1870, while Paris was besieged, the Danet printing-office was substituted for the National Printing Works, and issued bank notes to the value of $8,600,000, besides rendering other valuable service to the country during this dark period. At the Paris exhibition of 1878 Léonard Danet was awarded a gold medal, and at the 1900 international exhibition obtained the grand prize and the cross of commander of the *Legion d'Honneur*. His device, "*Tout par labeur*," remained one of the guiding rules of his life, and as a millionaire printer his relations with his workpeople remained of a most friendly and intimate nature. Nearly every charitable, artistic and scientific society in the north of France benefited under his will by sums varying from $30,000 to yearly donations of $36, and every person engaged in his works for thirty years was accorded an annual life pension of $20.

A decision of the law courts has just made clear that no notice need be given by either worker or employer to terminate an engagement. A compositor, who had been employed several years in one printing-office, claimed $30 as compensation for dismissal without notice, but the court dismissed the claim on the ground that there is no existing law or custom in the printing trade making notice on either side obligatory.

If one may judge by the results obtained in the French Communist printing-office, Arcadia is not an impossibility. Five years ago *L'Emancipatrice* was founded by a hopeful group of socialist printers in a working-class quarter of Paris, and has not only stood the strain of time but has grown and strengthened in the interval. In the *Emancipatrice* printing-office the workers themselves regulate the conditions of labor. An eight-hour day has been accepted and everybody, from the man who sweeps the floor to the manager of the office, receives the same salary. All are expected to do their best for the cause and it is a significant fact that never once has an increase of wages been asked by workers conscious of superiority as craftsmen. If any of the workers are ill, or in need of an annual holiday, the others, by mutual consent, work longer in order to do the task of their companion, who is paid full wages during this period. There are no fines or punishments of any kind. Should any person not do his duty he is reminded of the fact by his comrades, who, in case of a refusal to submit to the general opinion, have the power to exclude any recalcitrant individual. To prevent the admission of persons likely to be prejudicial to the principles of the society, a probationary period of twelve months is imposed on all new members. No worker is allowed to take any share in the profits earned by the printing-office, receiving nothing more than the uniform salary. The profits are distributed to various societies for the furtherance of socialistic work.

CAN'T do business without THE INLAND PRINTER.—*Charles W. Norton, Kirwin, Kansas.*

Written for THE INLAND PRINTER.

AUSTRALIAN NOTES.

BY OUR SPECIAL CORRESPONDENT.

ABOUT seven years ago Mr. D. S. Mitchell, of Sydney, intimated his willingness to bequeath his magnificent Australian collection of thirty thousand books, besides pictures, maps, engravings, etc., to the people of Australia, on the condition that the Government would make early provision to erect a suitable building for keeping the collection by itself, thus making it freely available for students of Australian history. But a good deal of apathy was shown by the authorities, and as Mr. Mitchell said he would withdraw any further endowment to his gift unless the accommodation was made within twelve months of his decease — he is now over seventy years of age — a start is to be made shortly. At the present time the collection is valued at £100,000, but when safely housed by the State, its value will be what it is worth to Australia and the world at large, not what a Carnegie or a Pierpont Morgan would be willing to give. When the American libraries, some of them so wealthy that they are at present sweeping in the treasures of the world, turn their attention to Australia, we will deem ourselves fortunate that we have put so much beyond their reach. In printed books appertaining to Australia, poster proclamations of convict days, old newspapers, and so on, the



SOMETHING WRONG WITH HIS UPPER-CASE.

collection is unequaled. Of pamphlets there are tens of thousands, many of great rarity and some certainly unique. In illustrated books and first editions of celebrated books, it is richer than the public libraries of every Australian state put together. Though Mr. Mitchell has never willingly allowed anything rare to escape him, he has not neglected what seem now ordinary Australian works, and many an

item which at present looks unimportant will assume a different aspect to those who follow us. Whatever its value now, the time will not be long when students in archeology from all parts of the world will come to consult it on points relating to Australian history and development.

A couple of years ago the Queensland Typographical Association were up in arms against Government work being sent out of the country and protested against the Postoffice Directory being printed in London and coming into Australia without paying one penny duty. At that time the Attorney-General, Mr. Alfred Deakin, now Prime Minister of Australia, and a gentleman of much-vaunted Protectionist principles, said it would not in future be tolerated. But it now appears that the 1905 directory has also been printed in London, with the full knowledge and consent of the Federal Government; and again it is admitted free. It causes wonderment to a lot of us how



CRICKET PRACTICE ON SATURDAY AFTERNOON AT WELLINGTON, NEW ZEALAND.
"Apex," Photo.

some people can circumvent the tariff — they know exactly which ropes to pull — and it is time the printers of Australia made a united stand against filching of work which is purely of a local character.

The copyright bill is making very slow progress through the Senate, but the discussions on the subject both in and out of Parliament are of special interest to America, which has been made the subject of pretty strong attack. As is known, the United States stands aloof from the Berne Convention of 1886, by which, with the exception of Russia, all European countries mutually agreed to recognize copyright; and it is said that until 1891 no non-resident author had any rights at all in America. But that year an act of Congress allowed non-resident authors to obtain copyright on or before the day of publication elsewhere if they register the title and deposit two copies at Washington, which must be printed from type set and made within the limits of the United States. America looks after the printers, which is more than Australia does. By the above law Australians are governed. Provisions such as these are easily overcome by the wealthy London publishers, who have opened branches in the United States and have the type set for their books in that country. Similarly, the big London literary agents have branches or agencies in America, and dispose of matter in their charge to English and American magazines simultaneously. Having made these arrangements, their interest in altering the law is not so great as ours in Australia. We in Australia, it is argued, can not afford to open branches in America; and interested parties, in order to try and secure easier terms of copyright, are advocating a heavy import duty on all books imported into Australia from the United States. Scientific works might be exempt, but they would like to see a smashing duty on the constantly growing bulk of American fiction. Publishers here say Americans can hardly complain of the want of comity if this were carried out, since it is entirely in accordance with their own practice.

In the August issue of *Cowans* (an Australian printing-trade magazine) there appears, under the heading of "A Dissatisfied Competitor," a letter from Charles Mudge, of Sydney, protesting against an inference published in that journal, namely: "Are there no printers in Australia outside of Victoria?" Mr. Mudge, as readers of the September INLAND PRINTER will know, was an unsuccessful competitor in a letter-head competition inaugurated by *Cowans*. In support of his protest he published correspondence between himself and the editor of THE INLAND PRINTER,

who said that nine-tenths of the printers of the United States would have awarded Mudge's entry first place in the competition. The most amusing part of the controversy is the opposite opinions expressed by the adjudicator of the competition, Mr. D. W. Paterson, of Melbourne, and Mr. George Sherman, the INLAND PRINTER critic. This contest has caused a lot of discussion in printing circles, and THE INLAND PRINTER criticism of Mudge's and the winner's production is, as far as one can learn, more in harmony with the opinions expressed by the trade as against that of Mr. Paterson's. The criticism came with the explosion of a bomb in the camp of those who imagine that the only printers in Australia are those located in Melbourne, the temporary capital of the commonwealth. The resetting by THE INLAND PRINTER of the competition job does not appeal altogether to the taste of Australian printers, who say it is too plain and cramped. Caslon Old Style, in conjunction with italic, is very little, if at all, used by Australian printers. The "penotype" addition to the first line (which is too thinly spaced) would not warrant a printer paying 8 cents per square inch for a line block producing a minimum effect. The interest on behalf of Australian printers shown by THE INLAND PRINTER is much appreciated by its many readers in this country.

A deputation from the Country Press Association waited on the Premier of New South Wales urging an amendment of the law of libel, which is years behind every English-speaking country in the world. Newspaper owners are greatly subject to blackmailing, and one man said that out of ten libel actions he had to face, only two

got beyond the joining of issue shape. Before action for libel could be commenced the person feeling himself aggrieved should have to satisfy a judge of the law courts that he had a bona fide case and was in a position to meet any costs that he might be called upon to pay in the event of being unsuccessful. Under our present conditions a newspaper proprietor carries his financial life in his hand. To illustrate the absurdity of the present law, a case in point may be cited. If a newspaper accuses, say, Jonsmith, of nefarious conduct, any man named Jonsmith, in any part of the globe, be it Port Said or Paraguay, who first takes action and says he is the aggrieved person, can claim damages in our courts. Government after Government has been asked to make an alteration in the statutes, but the law remains the same.

A computation was recently made of the number of type-composing machines at present in daily use in Australia, and the number was estimated at just 1,000, there being 800 Linotypes, the balance made up of Monotypes and Monolines. We are only a small country, but the preponderance of modern composing machines in Australia is even ahead of America. Allowing 800 Linotypes for Australia's 4,000,000 of people, and giving the United States and Canada 10,000 for their population of 80,000,000, the calculation shows that, according to the ratio of population, Australians are working double the number of Linotypes to the amount used in America. This shows that our printers are keenly alert, and the market in Australia for modern appliances and labor-saving machinery is well worth exploiting by manufacturers. There are now three factories competing for patronage, namely, the Mergenthaler Company, of New York, the Canadian Company and the English Company. When the Mergenthaler Company parted with their Australian rights (which they have now regained) it was a rather bad move on their part, for there is no doubt of the popularity of their machines. Many Australian houses refrained from installing Linotypes till they could secure those manufactured by the American company.

The West Australian, a daily paper in Perth, recently laid in a new Hoe printing-press, which, in the presence of a fashionable gathering, was christened King Edward VII., while their old machine was named Queen Alexandra. When these monarchs of the pressroom refuse to work satisfactorily, the names that will be bestowed on them by their oil-stained and smudge-faced subjects will not be of the above grandiloquent character. Epithets strong enough to stop the clock will be hurled at them, but fortunately no indictment for treason can result. Messrs. Hoe & Co. have now orders for the construction of several new machines for Australia, including two quadruples for two of the Sunday newspapers in Sydney. These presses will be the largest of their kind in Australia, and will be constructed with the color-printing attachment. Although color printing has for a long time been a great feature of American newspapers, we have not reached that stage yet. But, in view of the announcement that the above departure has been made, colored newspapers will soon be produced in the land of the Southern Cross. Our newspapers seem to have great trouble in producing satisfactory half-tones, but the troubles of the pressroom will be manifold when colored productions are generally made the order of the day.



SPORT IN NEWFOUNDLAND.

Till recently the printers of Australia have had to send to Melbourne for their three-color blocks. Mr. A. Lawson, of Sydney, however, has equipped his establishment for this class of work, which he intends to specialize. As a processworker, Mr. Lawson has no superior in Australia; he is also teacher at the Sydney Technical College of lithography, etching and photography.

The International Paper Company, of New York, was recently sued by James Spicer & Sons, of Great Britain, who claimed £5,000 damages for breach of contract. Plaintiffs obtained a large order for the supply of paper to the Australian Newspaper Company at 1¼d. per pound, less 2½ per cent. Having secured the contract, they entered into an agreement with the International Paper Company, who are represented in Australia by Carmichael, Wilson & Co., to supply the paper at 1¼d. per pound, less five per cent discount. The transaction ran into about £14,000, and Spicer's profit would be 2½ per cent. The case lasted four days, and the defense put forward by the American company was that all contracts obtained by Carmichael, Wilson & Co. had to be subject to their approval before any contract was ratified. This was upheld by Judge Pring, who non-suited, but gave permission for the case to be brought on again. He said it was a long time since he had dealt with such a complicated case.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

PRINTERS had come to look on the Wicks typecasting machine as practically the last development in the manufacture of type, and one that was not likely to be surpassed for many years to come. Much surprise has therefore been caused by the announcement of the formation of a syndicate for the purpose of acquiring the patent rights of a new typecaster that is claimed to be far ahead of the Wicks in points of speed and excellence. The inventor of the new "Peacock Typecasting Machine" claims that it will cast and deliver one hundred and twenty thousand finished types per hour, working entirely automatically, with a man to oversee it and two boys to carry away the product as fast as it is cast. The inventor claims that the machine will entirely do away with distribution, as it will be cheaper to buy new type than to distribute the old, the calculation being that while distribution costs about 6 cents per one thousand ens, the type cast by the machine will cost but a little over 1 cent per one thousand ens. As to the financial aspect, the prospectus issued announcing the formation of a syndicate to exploit the invention states that upon an output of only twenty tons of type per week a clear profit of $245,000 per annum may be made. The inventor is Mr. Frederick Eden Peacock, a gentleman who has been connected during the past few years with the Wicks Rotary Type Casting Company, and also with the Linotype Company. The cost of manufacturing the "Peacock" machine is given at $2,000. Considering the struggles and difficulties of the Wicks Company in placing their type on the market, it is scarcely to be wondered at if the new venture is looked upon as premature in the present depressed condition of the British printing trade.

British printing-ink manufacturers are becoming seriously alarmed at the cutting of prices, the administering of "palm oil" to minders, and other forms of competition that are rife in certain sections of the trade, and it is felt that some steps must be taken to safeguard the interests of the printing-ink industry as a whole. A movement is therefore on foot having for its object the uniting of the various ink firms in an alliance or association, each member of which is to agree — under certain penalties — to act fairly by the other associated firms, and not to sell his products under the prices that may be fixed by the alliance for the various grades of printing-ink. Some concerted action of this character is most desirable if the British ink trade is to be continued on a paying basis. In this connection it may be germane to remark that it is a curious fact that while the British inkmaker has to cut his prices down to the lowest margin, the American houses that have introduced their inks to Britain can obtain much better prices for them, and it is a curious thing that, although paying more for American inks, the British printer will not admit that they are any better than those of home manufacture.

The United States is becoming a happy hunting ground for the British writer of fiction, where a golden harvest may be reaped. It is said that Mrs. Humphrey Ward has made $150,000 on royalties from the sale of "The Marriage of William Ashe" in America, but it had probably a larger run in that country than in this. Other authors have also made large sums in the States by the publication of their works, and there is no doubt but the American field will be fully exploited by British writers, who, nowadays, are keenly alive to the importance of securing as large a share of the shekels as possible. The true litterateur was wont to write for fame; in this progressive age money is his object.

The annual report of Linotype and Machinery, Limited, which is the concern holding the British markets for the Linotype machine, declares a profit during the year ending June 30 last, of about $766,900. But, although the year's profits are again sufficient to meet the year's dividend on the cumulative preference shares, the directors do not consider it prudent at present to make any distribution on account of arrears of dividend until the floating loans and liabilities of the company are still further reduced and a reasonable cash reserve established. The shareholders do not like this, and there is a good deal of grumbling going on. Quite a sensation, too, has been caused by the Mergenthaler Linotype Company, of New York, advertising their new double-magazine machines for sale in Great Britain, and evidently meaning business, too. It appears, however, that although the master patents on the Linotype have expired, the British company has registered the word "Linotype" as a trade-mark, and under this plea they are determined to prevent any machines — not of their own make — being sold in this country. Action against the New York company has already been taken in the High Courts here, and before these notes appear in print it is probable that a writ will have been served in New York against the Mergenthaler Linotype Company. This, however, is merely an effort to hold the monopoly of linecasting machines in Britain, and printers are expecting that it will not delay the introduction of the actual machines under other names. The German "Electrotypograph," a machine that is a kind of combination of Linotype and Monotype, is, however, now at work in Germany, and the famous "Calendoli" machine is working in Paris, the "Rototype" at Nancy, and the "Dyotype" is being built at Messrs. Derriey's, of Paris. These machines are bound to come to this country shortly, and one can foresee that there soon will be plenty of opposition for the Linotype to combat. Meantime, printers look forward to a lowering of price for composing machines, and there is no doubt but if a satisfactory apparatus, at a price to suit the pocket of the smaller printer, could be offered, it would have an immediate success.



THE TOWER BRIDGE, LONDON.

Things are not looking very bright for the shareholders in Messrs. Cassell & Co., one of the largest London firms of printers and publishers, for the directors have announced that no interim dividend will be paid for the past half year. This business has just been undergoing a thorough overhauling, and has been put under new management. Mr. Spurgeon, the new manager, who was put in control on the death of Sir Wemyss Reid, has over-



YANKEE DOODLE LAKE, COLORADO

ON THE MOFFAT ROAD

Color Plates and Printing by
The United States Colortype Co
Denver, Colo.

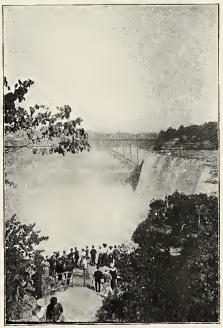
Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

hauled the business in its routine aspects, expenditure has been diminished, and many changes made, as well as reductions in salary. Most people have seen with regret the decline from its old-time prosperity of this famous house. Perhaps a change, not at all improbable, in the fashion of printed matter of a sensational and unedifying character may bring once more a renewal of old-time prosperity to established businesses such as Cassell's, which bears an honored name, handed down from the founder of the firm, sturdy old John Cassell, the teetotal carpenter.

A new photographic method of producing pictures in color is introduced from Germany. It is somewhat different from the usual photographic methods of producing colored prints, and is called "Pinatype." The results shown are remarkably good and the method is one that would lend itself to the production of illustrative or other work, the finished print being on paper. In this the process differs from those that have preceded it, where the results have usually been obtained on glass, in the form of transparencies. The "Pinatype" process is worked as follows: Three negatives of the subject are taken through their respective blue, red and yellow screens; from these negatives three positives are made, and from these positives are made the "printing plates." These "printing plates" are pieces of glass coated with bichromated gelatin; they are exposed under the positives and the action of the light hardens the gelatin under the clear portions of the positives. When sufficiently exposed, each "printing plate" is placed in a bath respectively of blue, red and yellow, and the soft gelatin absorbs the dye. When sufficient of the color has been taken up to fully charge the "printing plates," they are removed from the bath, and a sheet of paper, having a gelatin-coated surface, is damped and placed on the blue plate, when the paper rapidly absorbs the dye from the plate. The paper is then in a similar manner placed on the red and yellow plates and, absorbing the dyes from these also, the result is a very pleasing photograph on the paper in the color of the original. The method may be worked very cheaply, the materials for the smaller sizes, 3¼ by 4¼ inches, costing but $3.50. The method may seem to readers a somewhat roundabout one, but the writer has seen it demonstrated, and it is in reality very simple to work and yields excellent results.

The sending of goods by rail under a false name or designation is a serious matter in England, as a London firm of printers' rollermakers found out, when a member of the firm of Harrild & Co. was charged on a summons with sending rollers by rail and consigning them as "glue," a material that is carried at lower rates than the manufactured article. Mr. Harrild pleaded guilty to a technical offense only, and the magistrate remarked that the defendant was in no way to blame morally, and it could not be suggested that he intended to defraud the railway company. He imposed merely a technical penalty of $2.50, with 50 cents costs on each summons.

Now that the London *Standard* has followed the *Times* in providing its subscribers with a circulating library, the public is wondering what will be the next move in the newspaper world toward supplying articles that are distinctly outside the province of a daily newspaper. One of the High Court judges, Mr. Justice Darling, hit off this new departure in journalism very happily the other evening in the course of a speech at the annual dinner of the London Press Club. He said the time had gone by when he could have spoken of the press and its grandeur and influence, its enterprise in the collection and distribution of news and criticism on current events. That was not what was looked for in a daily newspaper nowadays; no one bought it for news, and perhaps by the end of next week it might have occurred to some enterprising member of that club that when the public bought a newspaper it did not want the paper, or even a three-volume novel; perhaps it did not want literature at all; but it might want a pint of milk every morning. Now, if the public wanted milk it went to a dairy, but he could conceive that before long every one who wanted milk, or perhaps gin, would recognize the really great and extending power of the press. Sometimes, it has been said, the papers reported events whether they had occurred or not, but that he supposed was merely the legitimate development of modern journalism. The first things that ever interested them were the nursery tales of events that had never occurred, and he asked them why should they abandon the most delightful literature of their lives as they grew up? Lord Curzon, when a member of the House of Commons, spoke of the "intelligent anticipation of events before they occurred." If that were right in a politician, why should it be wrong in a newspaper? He wondered whether wireless telegraphy, or telepathy, or something of that sort, would not really enable certain highly organized journalists to become acquainted with events some hours, or even some days, before they happened. He was not a scientific person, but he could quite conceive, in spite of the gibes of the humorist, that the reporting of events which did not occur might be capable of a good scientific defense.



NIAGARA.

The *Referee* has also had a dig at the *Times* by issuing the following humorous notice:

"1. The proprietors, encouraged by the success of the *Times* Book Club, have decided to give all subscribers for one year the full advantage of the *Times* Boot Club, the *Times* Coal and Blanket Club, and the *Times* Soup Kitchen. N. B.— The *Times* Goose Club has now commenced.

"2. All mistresses advertising for servants in the *Times* will receive an autographed photograph of the editor.

"3. All female servants advertising for situations in the *Times* not less than six times a year will be entitled to purchase the *Times* trousseau by weekly instalments. N. B.— The proprietors of the *Times* have arranged these trousseaus for every class of bride. No charge for orange blossoms. For particulars apply to the manageress.

"4. The proprietors of the *Times* have arranged to advance money on security to yearly subscribers at five per cent per annum. No charge for ticket. The *Times* Pawn Shops are already an overwhelming success.

"5. The proprietors of the *Times* have acquired an admirable site, on which they are about to erect almshouses for the accommodation of ruined booksellers and proprietors of circulating libraries."

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

GEORGE S. GUERNSEY, Exira, Iowa.—None of the three ads. is displayed to the best advantage. Your No. 1 is best, No. 2 second and No. 3 third.

OWING to the space required to properly cover the ad.-setting contest, a large number of newspaper and ad. criticisms must go over until next month.

E. B. HAYWARD, Woodland (Cal.) *Democrat*.—A sum of money or figures of any kind should not be divided in display work where it is necessary to make two or more lines of a sentence or phrase.

THE Christmas issue of the Christchurch (New Zealand) *Weekly Press* more than equaled previous holiday numbers, which seemed almost impossible. The general excellence of this issue, particularly its presswork, is not surpassed by anything in this country.

SAM E. WHITMIRE is to start a small Sunday morning paper in Rome, Georgia, and guarantees a free circulation of five thousand copies. Mr. Whitmire's style of writing is original. In an advance circular he says:

> There will be something for the most *pro bono publico* citizen in all of Rome and for all others down to the little henpecked fellow who has horse sense enough to know that he is not worth a tinker's dam to the community. The *Broad Axe* will not do much barking at knots. It will get its game treed and away out on a limb before it makes much fuss. It will not pay any more attention to requests to suppress legitimate news than a Flatwoods steer does to cobwebs.

TWO RATE CARDS.—A publisher who has daily and weekly papers, the former with a circulation of between 1,000 and 1,500, and the latter 1,500 to 2,000, requests graduated rate cards for each and also open-space rates. Cost of production and conditions vary in different parts of the country, but the following cards should fit the average case:

	1 t.	2 t.	3 t.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$0.30	$0.50	$0.70	$1.30	$2.45	$4.95	$12.00	$20.25	$34.00
2 inches	.50	.90	1.30	2.45	4.60	8.80	20.25	34.00	54.00
3 "	.70	1.30	1.90	3.55	6.45	12.00	27.00	45.00	71.00
4 "	.90	1.70	2.45	4.60	8.25	15.00	34.00	54.00	87.00
5 "	1.10	2.10	3.00	5.55	9.75	17.50	40.00	63.00	102.00
6 "	1.30	2.45	3.55	6.45	11.25	20.25	45.00	71.00	114.00
8 "	1.70	3.20	4.60	8.25	14.00	25.00	54.00	87.00	139.00
10 "	2.10	3.90	5.55	9.75	16.50	29.00	63.00	102.00	163.00
20 "	3.90	7.05	9.75	16.50	28.00	48.00	102.00	163.00	257.00

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$0.50	$0.90	$1.30	$1.70	$ 4.35	$ 7.55	$13.00
2 inches	.90	1.70	2.40	3.00	7.55	13.00	22.25
3 "	1.30	2.40	3.30	4.10	10.25	17.75	31.00
4 "	1.70	3.00	4.10	5.10	13.00	22.25	39.00
5 "	2.10	3.60	4.85	6.10	15.25	27.00	46.00
6 "	2.40	4.10	5.60	7.10	17.75	31.00	52.00
8 "	3.00	5.10	7.10	8.80	22.25	39.00	64.00
10 "	3.60	6.10	8.40	10.50	27.00	46.00	75.00
20 "	6.10	10.50	14.50	18.00	46.00	75.00	116.00

For open-space contracts, space to be used within one year, I would advise keeping as close as possible to the card rate, which would be as follows:

	Daily.	Weekly.
25 inches	$0.20	$0.30
50 inches	.18	.25
100 inches	.15	.22
250 inches	.12	.18
500 inches	.10	.15
1,000 inches	.08	.12
3,000 inches	.06	...
6,000 inches	.05	...

It is not advisable to publish or print a card showing a rate lower than that charged for 1,000 inches, as there are some advertisers, particularly foreign advertisers, who insist on having "the lowest rate in the paper," no matter what space they use.

Listen

but a moment and then ✍

Think!

I have just arrived on Earth; came at 11:42, Sat. night, Oct. 21, '05. My pa and ma and a few relatives and neighbors know of my presence here, but I want the whole world to know it. I believe in advertising, you see. This will help a little. As I grow, so will my affairs grow and I hope that they will be such that I will continue to let others know of them. I am yet without a name but am patient and hope to have one in time. I have been called a little devil because my papa edits the Tracy Herald

O. J. REA, publisher of the Tracy (Minn.) *Herald*, publishes in the middle of his local page the interesting little item reproduced above, announcing the birth of a son and heir.

THE Earthman Business University, of Whitewright, Texas, is taking the initiative in inaugurating voting contests with the newspapers. It offers scholarships to the publishers to be given to the boy or girl securing the most votes, a coupon being published in the paper and also one

hundred votes is allowed for each new subscriber. It is also conducting a contest among the newspapers themselves, offering a prize of $50 to the paper publishing the best advertisement of its contest. About three hundred newspapers are interested.

CARRIER TROUBLES.—I am in receipt of the following letter from a publisher, who is confronted by a condition which is probably duplicated in other offices.

Mr. O. F. Byxbee, Chicago, Ill.: SUPERIOR, WIS., Oct. 24, 1905.

DEAR SIR,—I came into this office six weeks ago, when the *Sunday Star* was a month old. I expected to do editorial work only, but in the changes that have occurred in the effort to place the new publication on a paying basis I have at length been chosen general manager. At the same time the board of directors of the company makes some recommendations, one of which is that the paper be run henceforth as an advertising sheet, with but a small amount of local news and little or nothing from the world outside of this city. I am allowed, however, to use my discretion, and can make a push for additional paid circulation if I see fit.

When I came into the office, the *Sunday Star* had somewhat more than one thousand subscribers, while the *Sun*, which had been consolidated with it, had about five hundred. In addition to these, the news-dealers of this and neighboring places were taking copies enough to swell the total paid circulation to nearly twenty-one hundred.

Our worst difficulty was with our carrier-boys, who were sometimes tardy, sometimes failed to make their trips, sometimes sold papers intended for subscribers, and always missed many subscribers. At first they were expected to collect monthly. Some of them did not collect enough to pay themselves, and came to the office demanding the balance due them (they were to have 2 cents a copy for delivering and collecting). Few turned in any money. Then they were put on the basis of 50 cents cash, each, per Sunday. The trouble was less, but still continued. The office collector sent out with the bills could not get more than enough to pay himself. Finally, the company came to the conclusion that there was no money in the circulation, and that it would be really cheaper to give the paper away and make no effort to collect.

Having been an interested reader of your department in THE INLAND PRINTER, I should like to suggest a few things which you might clear up in my mind.

1. I should like to know if there is such a thing as making a financial success of a purely advertising paper. Has any one ever made a great success in that line?

2. Can a carrier system be successfully worked on a Sunday morning paper?

3. What are a few of the main essentials proved by the experience of newspaper men to be necessary to the success of a carrier system?

4. With a paid circulation of twenty-one hundred to start on, does it seem wise to abandon the subscription list?

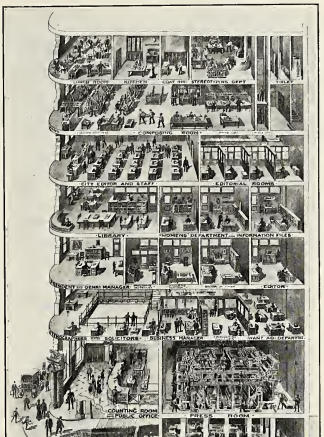
By this mail I am ordering a copy of your book, "Establishing a Newspaper," and you need not answer queries which are answered there.

The main question now bothering me is whether I should accede to the recommendations of the board of directors and become merely the manager of an advertising sheet, or whether I should make a push on legitimate newspaper lines.

If I do the latter, then the question arises, How shall I deliver the paper to subscribers and collect from them in a manner that will not eat up all the revenue? Very truly yours, M. H. MORRILL, Manager.

The whole trouble appears to be with the carriers. There should be some one in charge of the boys who can establish system and discipline and enforce it. There should be boys enough in Superior to not make it difficult to fill the places of those who fail to perform their duties satisfactorily. No excuses should be accepted from boys for being tardy, failing to make their trips, missing subscribers, or selling papers intended for subscribers. But I will answer the questions in detail: (1) No; a paid subscription list is essential in order to secure advertising. A paper without a subscription list must be delivered to every home in a city, and this means carrier boys, and more of them. (2) Yes. (3) The main thing is to have some one in charge of the boys who can manage them. You can either have the boys do the collecting or have it all done by one man. You could probably secure a man who will systematize the work, make the collections and handle the boys. (4) The thought of abandoning the subscription list should not be entertained. Two cents a copy is certainly liberal payment for the boys, and with their proper management your difficulty will be overcome.

THE Baltimore *News* publishes a unique illustration of its entire plant as arranged in its new building, as shown herewith. The entire seven floors, basement and subbasement are used by this great newspaper and its wonderful equipment, and its practical arrangement is shown in a most comprehensive manner.



SECTIONAL VIEW OF NEW BUILDING OF THE BALTIMORE (MD.) "NEWS."

CLOSE OF CONTEST NO. 18.—Interest in THE INLAND PRINTER'S ad.-setting contests continues unabated. In No. 18 there were 125 ads. submitted by 107 contestants. This is certainly a very large number, considering the size of the ad., and it is remarkable how very close to No. 17 the numbers ran — in the latter there were 128 ads. by 108 contestants. The rule regarding the deduction of three points from the score of any contestant who failed to send his selection of the best ads. evidently had its effect, as all but seven were heard from, and the failure to get these decisions was probably due to a change of address or to the fault of the mails. The names and addresses of the contestants, together with the numbers of their own ads., and their selections for first, second and third places, are given below. No. 49 was broken open in the mails and no name, address or postmark could be found.

Specimen Nos.			First Choice.	Second Choice.	Third Choice.
1	2	D. S. Dean, Exeter, Neh.....	45	55	107
3		Percy A. Jackson, Roxbury, Mass.....	31	21	22
4		George Fisher, Albert Lea, Minn.....	64	69	33
5		W. W. Mackay, St. Louis.....	113	45	93
6	7	D. M. Berran, Augusta, Me.....	58	23	93

Specimen Nos.			First Choice.	Second Choice.	Third Choice.
8		B. C. Philbrook, Augusta, Me.	48	9	58
9	10	C. H. Bowden, Augusta, Me.	58	7	47
11		John J. Welhing, New Orleans.	62	54	119
12		Will H. Chapman, Trenton, N. J.	16	54	25
13		Ben C. Rickard, Mason City, Ill.	114	37	54
14		D. M. Benton, Macon, Ga.	101	35	112
15		Frank W. Snyder, Syracuse, N. Y.	45	96	115
16		A. J. Hart, Billings, Mont.	124	46	65
17		Walter B. Gress, Easton, Pa.	59	56	77
18		Beve Coggen, Amherst, N. S., Can.	90	59	91
19		Robert Dorman, Innisfail, Alberta, Can.	119	105	33
20		M. L. Heisey, Lancaster, Pa.	81	82	24
21	22	William W. Graham, Cambridge, Mass.	..	..	..
23		Moses L. Ames, Dover, Me.	81	18	82
24		W. R. Spaulding, Dover, Me.	112	82	85
25		L. L. Brown, Dover, Me.	112	84	93
26		C. P. Randolph, Carmi, Ill.	93	81	112
27		Ed Coulson, Elwood, Ind.	45	10	25
28	29	Harry E. Hepworth, Peekskill, N. Y.	54	81	70
30		Leon E. Derr, Paducah, Ky.	90	54	59

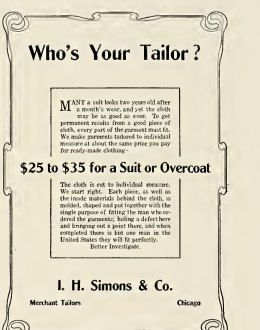
Specimen Nos.			First Choice.	Second Choice.	Third Choice.
66		O. Proudfoot, Emporium, Pa.	94	45	105
67		W. G. Hittle, Oakland, Cal.	112	45	37
69	70	J. Albert Hood, Ocean Grove, N. J.	23	77	94
71		Harry Nieman, Cincinnati.	112	82	44
72		W. H. Trimmer, York, Pa.	65	81	106
73		Charles A. Burnham, Oakland, Cal.	45	112	82
74	75	N. F. Whitmore, Exeter, Neb.	105	58	47
76		Perry A. Glick, Richland Center, Wis.	85	81	54
77		Gust C. Magnuson, Jamestown, N. Y.	82	112	54
78		Miss Christine Ketels, E. Oakland, Cal.	55	112	82
79		R. A. Slavik, Chicago	112	105	32
80		J. H. Macadam, Anderson, Ind.	81	105	112
81		Garfield W. Horne, Pittsfield, Me.	58	82	112
82		William McLeod, Philadelphia	112	52	78
83		Russell Monroe, Boonville, Mo.	37	45	9
84		H. A. Smith, Huntington, Ind.	82	74	112
85		Robert F. Eschenbach, Easton, Pa.	112	45	82
86	87	H. W. Hawley, Galesburg, Ill.	105	81	10
88		Bernard J. Tourne, New Orleans.	..	..	..
89		James D. Gordon, New Orleans.	..	..	..



No. 112.—FIRST PLACE.



No. 81.—SECOND PLACE.



No. 54.—THIRD PLACE.

31		Samuel Lack, Berkeley, Cal.	82	112	81
32	99	Bert R. May, Albert Lea, Minn.	70	93	107
33		Charles H. Praske, Vancouver, B. C., Can.	112	81	106
34		William Powers, Burlington, Vt.	54	81	112
35		Ernst B. Fiedler, Baltimore, Md.	25	122	59
36	37	Warren S. Dressler, Philadelphia	105	75	81
38		Howard C. Hull, Asheville, N. C.	112	93	85
39		Arthur B. Whitehill, Wilkinsburg, Pa.	105	81	10
40	41	David C. Silve, New Orleans.	122	23	112
42		W. A. Nicholson, Alameda, Sask., Can.	54	36	82
43		Otto Grigutsch, Los Angeles, Cal.	105	81	93
44	68	Chester A. Lyle, Freeville, N. Y.	22	23	111
45		L. Wietlispach, Streator, Ill.	112	82	54
46		Ed J. Carey, Port Jervis, N. Y.	54	107	55
47		Isaac H. Squires, Port Jervis, N. Y.	81	84	22
48		Dell D. Shaw, St. Paul, Minn.	10	54	35
49		No name	..	..	..
50		Ed Lack, Oakland, Cal.	112	52	105
51		David G. Haugen, Albert Lea, Minn.	105	81	112
52	53	Thomas H. Little, Jr., Norfolk, Va.	55	54	46
54		F. E. Aulenbach, Brooklyn.	112	55	94
55		C. J. Johnston, Brooklyn.	112	54	82
56		Owen E. Lyons, Easton, Pa.	54	122	81
57		A. S. Boadway, Dover, Me.	81	10	82
58		J. S. Adams, Lowell, Mich.	115	10	93
59		Leon I. Leader, Worcester, Mass.	122	84	107
60		Will H. Edwards, Augusta, Me.	58	105	7
61		T. E. Scully, Burlington, Vt.	..	..	..
62		Emile H. Adam, Orange, Tex.	11	54	82
63	64	Bert Alexander, Asbury Park, N. J.	..	..	..
65		Frederick F. Turner, New York.	32	112	84

90		E. A. Gregory, Salt Lake City.	..	..	..
91	92	B. R. Bowman, Salt Lake City.	122	22	43
93		A. R. Lovendale, Salt Lake City.	122	10	50
94		Vance R. Noe, Estherville, Iowa.	82	81	55
95		W. E. Dillon, Denver, Colo.	58	122	85
96	97	Alfred L. Nuhn, Franklin, Pa.	112	85	52
98		Edward G. Ingraham, Exeter, Neb.	58	105	60
100	101	A. E. Schneider, Galesburg, Ill.	85	82	65
102		E. G. Myers, Tiffin, Ohio.	119	114	106
103		A. D. Chapman, Redlands, Cal.	58	23	112
104		John A. Olmsted, Petaluma, Cal.	73	101	45
105		Harry T. Ross, New Albany, Ind.	55	84	122
106		Walter G. Wilkes, Biloxi, Miss.	73	10	113
107		Frank M. Hayes, Denver, Colo.	122	84	58
108		W. H. Hines, Newport, Ark.	59	38	84
109		D. A. Porter, Kearney, Neb.	112	55	73
110		Ray L. Lewis, Kearney, Neb.	112	45	54
111		F. C. Dawson, Denver, Colo.	58	122	91
112		O. L. Lilliston, Philadelphia	6	25	124
113		James J. Fleming, Boston.	..	..	..
114		Rex H. Lampman, Neche, N. D.	85	112	59
115		Eric Peterson, Storm Lake, Iowa.	81	105	112
116		Art L. Waite, Exeter, Neb.	54	82	112
117	118	John G. Hastings, Edmonton, Alberta, Can.	81	111	47
119		M. J. Burke, Buffalo.	41	3	122
120		William J. Moon, London, Ont., Can.	81	93	45
121		Frank Eaton, Ansonia, Conn.	124	95	65
122		Milton R. Worley, Norfolk, Va.	91	59	56
123		Hamilton Lathe, Newport, Vt.	81	112	82
124		J. C. Voline, Auburn, Neb.	81	101	112
125		Ernest E. Adams, Hamilton, Ont., Can.	105	81	82

In compiling these selections the usual custom was followed, allowing three points to each ad. selected for first place, two points for each second, and one point for each third. The result follows:

	Specimen Nos.		Points.
1	112	O. L. Lilliston, Philadelphia	77
2	81	Garfield W. Horne, Pittsfield, Me.	54
3	54	F. E. Aulenbach, Brooklyn	40
4	82	William McLeod, Philadelphia	35
5	105	Harry T. Ross, New Albany, Ind.	35
6	58	J. S. Adams, Lowell, Mich.	28
7	45	L. Wietlispach, Streator, Ill.	26
8	122	Milton R. Worley, Norfolk, Va.	25
9	55	C. J. Johnston, Brooklyn	17
10	93	A. R. Lovendale, Salt Lake City	15
11	85	Robert F. Eschenbach, Easton, Pa.	14
12	10	C. H. Bowden, Augusta, Me.	13
13	59	Leon I. Leader, Worcester, Mass.	13
14	84	H. A. Smith, Huntington, Ind.	12
15	23	Moses L. Ames, Dover, Me.	11

Seven points — Nos. 22, 25, 73, 101, 119, 124.

Six points — Nos. 37, 65, 90.

Five points — Nos. 52, 91, 94, 107, 114.

Four points — Nos. 32, 70, 115.

Three points — Nos. 6, 7, 9, 11, 16, 31, 35, 41, 46, 47, 48, 56, 62, 64, 77, 106, 111.

Two points — Nos. 3, 18, 21, 33, 36, 38, 49, 69, 74, 75, 95, 96.

One point — Nos. 24, 43, 44, 50, 60, 78, 113.

It is unusual and surprising the number of points secured by the three leading ads., particularly No. 112. The three leaders in the last contest had 49, 49 and 27, respectively, while in this the scores are about fifty per cent higher. Photographs of the three leading contestants are shown, and brief biographical sketches follow:

Garfield W. Horne is twenty-three years of age and is superintendent of the job-printing department of the Pittsfield (Me.) *Advertiser*. He learned his trade in the *Advertiser* office and showed such a natural aptitude for the printer's art that he soon became foreman. In addition to being a first-class job compositor, he is a good pressman on both job and cylinder work, and is one of the highest types of printers turned out of a live country weekly office in the Pine Tree State. He has been a constant reader of THE INLAND PRINTER since his apprenticeship and a close student of its valuable teachings.

Frank E. Aulenbach was born in Pottsville, Pennsylvania, in 1863, learning his trade in Pottstown and Reading. He was connected with the Reading (Pa.) *Times* for fifteen years, holding positions successively as compositor, reporter and foreman. Later he was employed at the Peekskill (N. Y.) *News*, where the distinctive character of his ads. attracted attention and much favorable comment. Mr. Aulenbach is now a part of the H. Aldrich Lloyd Printing & Publishing Company, of Brooklyn. He has taken part in several previous contests, and his work has been reproduced in THE INLAND PRINTER.

The East carries off practically all the honors in this contest, Pennsylvania, Maine and New York leading in the order named. Among the fifteen leaders are three who



No. 82.



No. 105.



No. 58.



No. 45.



No. 122.



No. 55.



No. 93.



No. 85.



No. 115.



No. 94.

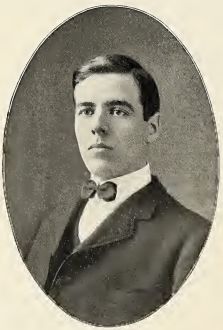


No. 91.

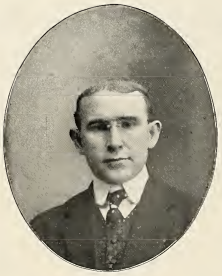
were also among the first fifteen in Contest No. 17: L. Wietlispach, Robert F. Eschenbach and Leon I. Leader. I am reproducing a large number of the more successful ads. to show the various forms of display which appealed to the compositors. The result, as a whole, shows that good selections have been made and is another proof of the soundness of this composite method of judging. This ad., as explained in the announcement of the contest, was intended as a full-page magazine ad. It would stand entirely by itself and thus could be treated somewhat differently than if designed for a newspaper, where it would be surrounded by many others. There is no question but what Mr. Lilliston's ad. is entitled to first place, and it would probably have had several more points if he had not abbreviated "Company." It was perfectly proper and within the rules to do so, but a few of the contestants in

O. L. Lilliston was born near Norfolk, Virginia, in 1870. He served his apprenticeship on the Salisbury (Md.) *Advertiser*, and afterward worked in various cities in the West and Southwest until 1896, when he returned East and has since been employed in Baltimore, New York and Philadelphia. At the time Mr. Lilliston set his ad. for the contest, he was in the employ of Innes & Son, in the latter city.

making their selections ruled out ads. where this was done. In this ad., "Who's Your Tailor?" is clearly intended for the prominent display, and the mention of prices would indicate that they were attractive and they should be given second prominence. There is nothing else that requires display, and those compositors who departed from this simple manner of laying out the ad. must have failed to catch the meaning and desire of the advertiser. There are three other ads., which are not given prominence in the result, that attract my attention as good pieces of work. I can not understand why No. 115, set by Eric Peterson, of Storm Lake, Iowa, did not receive more attention. It is properly displayed and a neat piece of composition. No. 94, set by Vance R. Noe, of Estherville, Iowa, is another good one. For a magazine ad. it is certainly well arranged and displayed. If the compositor had not omitted "Better



GARFIELD W. HORNE.



C. L. LILLISTON.



FRANK E. AULENBACH.

investigate," perhaps it would have had a higher place in the list. Then there is No. 91, set by B. R. Bowman, of Salt Lake City. I would not consider this as entitled to a place above those displayed along the lines indicated, but for something out of the ordinary, and again realizing that it is to be used in a magazine, it is a neat and attractive arrangement. This contest has been an unusually instructive one, and those who entered and secured a full set of the 125 ads. submitted have a variety of good type arrangements that can be studied with profit. Contest No. 19 will be announced next month.

THE GILBERT-HARRIS PRESSWORK COMPETITION.

In the October number of THE INLAND PRINTER, Gilbert, Harris & Co., inventors and manufacturers of the Gilbert-Harris Metallic Overlay Process, offered $100 as a Christmas present to the pressman "who prints and submits to us the best specimen of presswork produced between September 1 and December 1, 1905, with Gilbert, Harris & Co.'s patent metallic overlays."

The judges selected were W. N. Lewis, superintendent pressrooms, R. R. Donnelley & Co.; Frank T. Kurth, superintendent pressroom, Rogers & Co., and A. H. McQuilkin, editor THE INLAND PRINTER.

The specimens submitted were in great variety, the style of the finish of the cuts, the admixture of type matter with the illustrations, and the three-color specimens made an admirable showing of the pressman's skill. Two specimens submitted by Luther R. Lothrop, from the pressrooms of the Binner-Wells Company, showed the same form, one of the sheets taken from the first five thousand and the other after one hundred and ten thousand had been run from the same overlay. This was a fine showing of the stability of the process under competent handling, and should be gratifying to the pressman and to the company. The views of the judges, however, coincided in holding to the strict letter of the proposition, namely, that the specimens were to be judged as specimens of presswork without regard to quantity or time of production. The showing made by sheet No. 1, a form of vignetted cuts mixed with descriptive matter, made the greatest number of points after a careful scrutiny of all the minute qualities that contribute to excellence. The sheets were marked with numbers only, the corresponding numbers, with the names attached, being in a closed envelope and opened only after the final decision.

Mr. Lewis, whose skill and admirable judgment in presswork are of national reputation, was then invited to fill out the check with the name of the winning contestant, and the prize of $100 went to

JOHN ELMBLAD,
W. P. DUNN & CO., 167 ADAMS STREET, CHICAGO.

A sheet similar to No. 1, submitted from the same company, lost only through some very slight imperfections, but the closeness of the contest made these small factors the deciding points. Among the excellent specimens, contributions from the following sources were particularly notable:

Michael Venama, W. P. Dunn Company, 167 Adams street, Chicago; Frank A. Eyler, J. Horace McFarland Company, Harrisburg, Pa.; F. C. Fossenhemper, Nicholson Printing & Manufacturing Company, Richmond, Ind.; Walter McCafferty, Edward Stern & Co., Philadelphia, Pa.

The enterprise of the Gilbert-Harris Company is to be commended, as the trade can not fail to be stimulated by such contests to a still higher plane of craft pride in good workmanship.

A BILL is now pending before the French legislative assembly prohibiting all labor in printing-offices from sunrise on Sunday morning until sunrise on the following day.

BUSINESS OFFICE

BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of printers, rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY.— By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

EMPLOYING PRINTER'S PRICE-LIST.— By David Ramaley. New edition, based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing, $1.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, Subscription, Job Printer's. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING.— By J. Cliff Dando. The scope of this book is indicated by the title. Has been unqualifiedly indorsed by users throughout the world. $10.

ORDER BOOK AND RECORD OF COST.— By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half-bound, $3. Must be sent by express at expense of purchaser.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. By its use a proper profit can be made on every job taken. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

STARTING A PRINTING-OFFICE.— By R. C. Mallette. Contents: the Printer as a Business Man, Selection and Location of Plant, The Business Office, The Composing-room, The Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Preparing and Giving Estimates, Collections and Payments, Advertising and Office Stationery, Employer and Employes, Small Economies and Time-savers. 88 pages, cloth, $1.50.

PRINTER'S ACCOUNT BOOK.— A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should be* made on it, what profit *is* made. Flat-opening, 10¾ by 14½ inches, substantially bound, with leather back and corners; 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM, by Charles S. Brown. A blank-book 11½ by 15 inches, with printed headings, superfine paper, special ruling. It is a classified and *perpetual* inventory system, and informs you of your plant value every hour of the day, every day of the week, every week of the month and every month of the year. No. 1, loose-leaf, for large job or newspaper offices, $25; No. 2, for newspaper offices only, $15; No. 3, for job offices only, $15; No. 4, for small job and newspaper offices, $10.

NICHOL'S PERFECT ORDER AND RECORD BOOK is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders; $3. Must be sent by express at expense of purchaser.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.— By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Report, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Job Cost Record, Order Blanks, Enclosure Slip Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, $1.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.— By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising How Built Up Customers, Cost of Producing Printing, Estimating, Acquiring Money, Price-cutting, Competitors, Profit and How It Should Be Figured, Buying, Doing Good Printing, Composing-room, Pressroom, Business Office, Bookkeeping, Management of Employes, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leakages, Keeping Up with the Times, Suggestions from Others. 375 pages, cloth, $3.

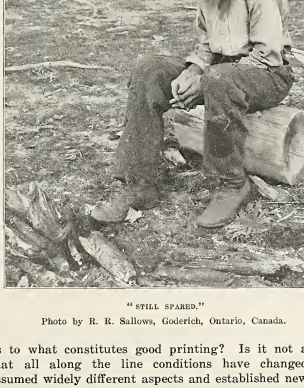
ACTUAL COSTS IN PRINTING.— By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the purchaser's own use; in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant, so that absolutely correct figures may be established and the records kept permanently in the office files; a set of tables of calculations on the 5-minute-unit basis; a set of tables of calculations on the 6-minute-unit basis; a complete set of the loose blanks described in the book; one full bound copy of the summary record book for all the departments, sufficient for one year's use in the office. $5.

Style 2. Annual Tables for Printers and Binders. Every practical printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheets for use in annual inventory, have been bound together in convenient book form. $2.

COST OF PRINTING.— By F. W. Baltes. Contents: Forms — Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger; Tables — Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes. Samples and Prices. 74 pages, cloth, $1.50.

ANSWER THESE QUESTIONS.

Look the situation squarely in the face and coolly consider the condition of the printing business to-day. Was there ever a time when competition was so keen? Was there ever a time when business men (users of printing) were buying so closely and passing from one printer to another after the very lowest figures? Was it ever that printers were obliged to fight from morning till night, trying their utmost to keep their plants busy, as they are now? When a printer did land an order, was the customer so critical and discriminating as now? Is it not so that to-day the general buyer is a better judge than formerly,



"STILL SPARED."
Photo by R. R. Sallows, Goderich, Ontario, Canada.

as to what constitutes good printing? Is it not a fact that all along the line conditions have changed and assumed widely different aspects and established new laws under which the printing business must be conducted? Notwithstanding all these circumstances, do not the general rules of business exist and remain the same in all but a comparatively small percentage of instances as they were years ago?

Consider this matter deeply and consistently and fairly. All these things are facts. Answer all these questions from

an unprejudiced standpoint and you will have quite clearly the conditions as they really exist to-day.

Now, what about it?

What the printer must do to meet these changes is to get away from the old methods of doing business. He must know his costs. If it is worth while to be in business for one's self, it is certainly worth while to conduct the business on the most profitable lines. If the cost of production is not known, the possibility of doing so does not exist.

Do not depend on scales of prices established by some one who does not know the conditions you are working under. The prices you charge are governed absolutely and alone by what it costs *you* to produce the work.

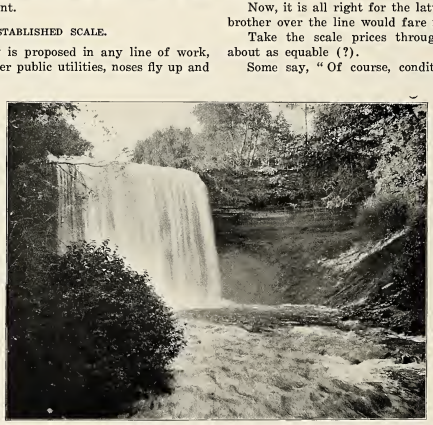
If you do not feel competent to establish your cost, send us the details and we will help you. That is the object of this department.

THE ESTABLISHED SCALE.

When anything new is proposed in any line of work, whether printing or other public utilities, noses fly up and the disposition to consider it favorably seems to be decidedly lacking. This is the reception accorded new plans of estimating.

Of course, the position of THE INLAND PRINTER is to thoroughly consider all plans and theories and gradually sift out the chaff and narrow the general opinion down to one standard.

There has been much said both publicly and privately in this connection, and many printers still cling to the old method — the established scale. If this is the proper one to use, all well and good; if it is not, we want to know it, as we are all anxious to do the best thing and conduct our business on the most profitable basis. It is certain that there is always a right and a wrong way, and usually only *one right way*.



THE FALLS OF MINNEHAHA.

We are, therefore, after the right way.

Now, working on the basis that there is but *one right way*, the idea uppermost in our minds is to find and speedily adopt that way. Good, sound, sensible, business-like argument is bound to produce it.

In the first place, and a most important one, too, the printing business is one where each individual job has to be handled differently and under conditions peculiarly applicable to that particular job only. One rule will not answer in every case, even where the same general conditions exist, as in what is usually termed commercial work, handled more or less by every plant, and which on the face of it seems to be the same in one case as in another.

For instance, I have before me various books and articles giving scales of prices to be used by printers as "ready references." In possibly fifty per cent of those prices given the figures can be used, and safely so, by the average printer, but in those instances where a printer, the estimator, wants help the most — pamphlets, catalogues, large circular or bill jobs, and the like, he is absolutely at sea if he tries to figure on the basis of the scale prices given. Chances are that no instance will be shown that he can apply to his case.

In one instance these scale advocates advise to quote $1 per thousand for composition. This is supposed to include the entire country and to allow a profit of twenty per cent.

In Nevada the printer pays his hand-compositor 65 cents per thousand. His general expenses will not be less than one hundred per cent more, making the net cost to him, $1.30 per thousand; twenty per cent profit makes the selling price, $1.62½. A competing printer in Nebraska pays 22½ cents per thousand, bringing his selling price to 56¼ cents.

Now, it is all right for the latter to charge $1, but his brother over the line would fare not so well by so doing.

Take the scale prices throughout and they will be about as equable (?).

Some say, "Of course, conditions vary more or less according to locality and the printer must make necessary allowances." Well, if this is so, how will a scale of prices benefit a man if he has to change them to suit his particular situation every time he is called upon to make an estimate? Why be bothered with a scale? If a man must know where and how to change the scale, he is equipped to do his own estimating.

As to presswork, it is often contended by these "scale" printers that the selling price must be governed not by the speed of press or feeder, but by the size of the sheet. How fallacious this statement is can be proved by the fact that on a cylinder press with a bed 35 by 52, running at 1,800 per hour, it will not cost more to run a full sheet than it does a half sheet of same class of work, so far as the labor is concerned. If a 35 by 52 sheet can be run at 1,800 and a 26 by 35 sheet at 1,800, why should one charge more for the running time of the former than the latter?

The selling price of presswork must be governed by the cost of production only, and that cost is in turn controlled by the speed at which the press can be operated and amount of labor required to produce the work properly. On the scale basis, I understand that if $1 is the selling price of one thousand impressions on a sheet 24 by 36, that price does not hold good if a sheet 32 by 44 can be run on same press with same amount of labor expense and in same space of time.

About the only argument that can be advanced in favor of the scale method in figuring presswork is that the argument is good to the customer. That, however, is not business. If a printer has a press to run a 32 by 44 sheet and out of that sheet he cuts sixteen circulars, it will not cost half to run it in a 22 by 32 sheet of eight to the

sheet. On this basis, the fact is that cost is larger for the small sheet. The idea of a 32 by 44 sheet being worth more to run than the 22 by 32 (on the same press) on same conditions is all wrong. It may be a good talking point to your customer, but, I repeat, it's not business.

Do not misunderstand me in this matter and think that I am saying it costs as much to operate a small press as a large one. This is not the idea I wish to convey. I am referring to basing your estimates on the size of the sheet only, and considering no other conditions. If one has a large press and tries to make money by running small forms, he will receive a sad shaking up when he comes to figure the cost. There is no object in having large presses if you have no large forms to run. It is a money-losing proposition.

It is well to remember *that the size of the sheet does not govern the cost of presswork,* notwithstanding statements and opinions of others to the contrary. In figuring cost, be controlled entirely by the character of work in hand, regardless of size of sheet. Amount and cost of labor required, speed of press, amount and quality of ink, and character and size of press on which the work is to be done, with general expense allowance added, determines the cost of your job.

The same principles are applicable to any department of the business. Know and estimate your cost and let the scale prices alone. Of course, if you do not know your costs, it is best to depend on the scales set by some one who is capable, but in doing this you lose your individuality and originality as a business man, and put your product on the market without knowing whether you are right or wrong—making a profit or losing money.



"FLORADORA."

Because a firm in Maine quotes a certain price is no positive reason the same price can be quoted, safely, in Nevada.

Why should a printer establish himself in business and thus put at stake all his earnings and reputation and future, and depend for his success on the opinions of others for the price at which he sells his product? This is not the business principle that leads to success; it is not the spirit that places one in position to rise above his competitors. It is not the disposition that printers must cultivate if the conditions of the trade are to be bettered. If he makes his price the same as all competitors, he depends on personal attraction or interest or some other power not his making to build up and keep his business.

Have some individuality! Have some strength, self-attained and self-contained, that will compel consideration and will place you, in the course of time, among the leaders. Have that pride in yourself and your business that will give you the incentive and desire to gain the highest there is in the business. *Know your costs.*

This is the point: some printer may produce a scale of prices, and on the face of it apparently cover the field, but (there are price-lists and scales and have been for some time) it can not be very widely used because the plan is not practical. Prices can never be made uniform in the United States wholly; conditions governing production are so widely different that a printer in the West, for instance, can handle to better advantage and at less cost certain work that would put an Eastern printer out of the race entirely. It is not a matter of competition, it is not a matter of business ability; it may not be even a matter of equipment. Other conditions than these have a great effect on the printing business of this country.

As stated above, a printer in Nevada pays for hand-composition 65 cents per thousand; another printer, perhaps situated just the same, in Nebraska, pays 22½ cents. Can we say to the former, "Sell your product for $1?" It would certainly pay the man from Nebraska, but not so with the Nevada man. He must charge $1.65 at least, and at that rate would be getting but twenty-five per cent profit, while if the Nebraska man sold his product at $1.65, he would be making over 250 per cent profit.

If the printing business could be consolidated and reduced to the control of a few men, as with many other enterprises, we might hope for the adoption of a uniform scale of prices and would need no standard of estimating, but with the conditions as they are, such a thing is far in the future. Price of labor varies from one hundred to three hundred per cent in this country; price of material depends largely on the proximity of the plant to the source of supply; rents are so very different that any kind of a standard is quickly dissipated when it comes to uniformity in this regard, and hundreds of other varying conditions render the successful adoption of a scale of prices not merely difficult, but impossible. The ability of the proprietor or manager as a business man must enter into our consideration. Here is where the greatest secret lies; here is where the real cause of success or failure is found, and in this one element—the great difference in the ability of men—will be found the answer to the question, "What is the matter with the printing business?"

Every printer knows well that there must come a change in the methods of doing business, and come soon, too, before the business will prove to be profitable. The mass must come to know that more attention will have to be given the problem of cost.

PRICE ON A FOLDER.

The D. N. Company, Deseronto, Ontario, Canada, writes: "Enclosed please find sample of folder on which we were asked to give a price for twenty thousand. We quoted $1.10 a thousand, but were told the work could be secured for about half that price. We figured it on a

basis of $11 a week; paper, 5 cents a pound. As the lightest weight we could secure in that paper is 24 by 36 — 28, and freight added, making $5.82, this would leave about $6 for setting and printing. Did we make a mistake or did the man who quoted half our price commit an error?"

Taking such information as your letter gives, I would estimate your job as follows:

3½ reams 24 by 36 — 28 — (98 pounds), at 5 cents	$ 4.90
2½ pounds 7-cent news ink	.18
2 per cent loss on stock	.10
7,200 ems six-point (10½ hours, at 20½ cents)	2.14
4,200 ems eight-point (6 hours, at 20½ cents)	1.22
Making-up (4 pages), 1 hour, at 20½ cents	.21
Lock-up, 1 4-page form, 1 hour	.21
Make-ready (2 hours, at 20½ cents)	.41
Feeding, 20,000 impressions (22 hours, at 20½ cents)	4.47
100 per cent general expenses on productive labor	8.66
25 per cent profit	5.63
Freight on paper stock	.72
	$28.85

This estimate is based on the price you state for labor, $11 per week of fifty-four hours, and is no doubt high for feeders, and perhaps for compositors, and if so, you will have to make necessary allowances.

The allowance for general expenses is also indefinite, as yours may differ greatly from this estimate. There is a possibility of running this circular from plates and type, too, at a lower price, if plates are to be had at a reasonable figure. It is very doubtful if your competitor can profitably do this job at half your price, but as this statement was evidently made by your would-be customer, it is possible that he was merely trying to get your lowest price. It is well to not always believe what some people tell you they can get certain work for; make your best price and stick to it.

THE GREATEST NECESSITY.

It is difficult for a printer to know or ascertain the net cost of running his plant unless he has a suitable system of bookkeeping and cost accounting. As a rule, the owners of small plants feel that such work is red tape and an unnecessary luxury, but this attitude would be quickly dissipated if the actual facts and results could be known by these inexperienced. It is those who have given this part of the work little if any thought that are always making the statement that "it does not pay." No one ever heard the man who is using a cost-accounting system say that it was "unnecessary red tape."

Then, again, it is not the actual, productive work entering into a job that causes the feeling of skepticism as to whether a quoted price is right, and when you land a job whether you did not make the price too low, and other similar unpleasant sensations.

It is the fixed expense, the general feeling of ignorance as to the proper method of handling unusual jobs, and the proper price to charge to cover the cost, that causes all the trouble.

The fact of the matter, briefly, is that every printer *must know his costs.* To estimate intelligently, one must know on what basis to place his calculations, and to know this he must have a suitable system of accounting.



THE HEART OF THE SELKIRKS, ON THE CANADIAN PACIFIC RAILWAY.
Photo by William Notman & Son, Montreal, Canada.

Talking cost is somewhat similar to talking politics; it is exceedingly difficult for one man to alter the opinion of another when each thinks the other is wrong. Those printers who think it all important to fill up their plants with work at any price, and agree that a profit can not fail to show up in the end, will, however, find that end not far distant, and if those printers now in business and working on that basis were the extent of the difficulty, the situation would in a short time be relieved, as they will sooner or later go out of business from lack of capital; but more are going into business almost daily who are ready and anxious to fill the vacancies, and conditions can be no better until the manner of doing business and especially methods of ascertaining *cost of production* are so changed and understood that every job of work taken will produce a profit.

In advocating a standard of estimating — in making our plan plain and acceptable to the printing trade — we have been obliged to resort to a sort of preliminary explanation of that plan in order to have it fully understood before actual presentation. Therefore, it is hoped that all who have read the preceding articles have done so with

the thought of taking in and digesting them, for all that has been said will be useful as time goes on.

POST-CARDS AND BLANK WORK.

John Swisher, Lancaster, Pennsylvania, asks: "What would be the proper price to charge for the two jobs described below? (1) Five hundred postal cards, printed on both sides in black ink; composition, 40 minutes; imposition, 20 minutes; presswork, 1 hour and 10 minutes; done at journeyman wages, $11 per week, 9 hours a day; cards furnished by customer. (2) Five hundred blanks, the ruling and paper for which cost $3, done by a bindery; composition, 3 hours; imposition, 2 hours; presswork, 2 hours; done at journeyman wages, $11 per week, 9 hours a day. Why do you figure 100 per cent on labor one time and 116⅔ per cent another?" *Answer.*—(1):

Stock furnished.	
Ink	$0.05
Composition, ⅔ hour, at 20½ cents	.14
Imposition, ⅓ hour	.07
Presswork, 1 1-6 hours	.26
100 per cent general expense	.47
	.99
25 per cent profit	.25
Total	$1.24
(2) Stock and ruling	$3.00
Ink	.15
Composition, 3 hours	.61
Imposition, 2 hours	.41
Presswork, 2 hours	.41
100 per cent general expense	1.43
	6.01
25 per cent profit	1.50
Total	$7.51

The item of general expense in our plant amounts to 116⅔ per cent on the productive wages. In cases where this amount has been used, and on others 100 per cent, I have merely used both as it happened. This item will vary in different plants, and I take 100 per cent as perhaps an average. This may not be a fair average, but for the question that is thus raised, I choose 100 per cent as a high average. This proportion will be high for some and low for other plants.

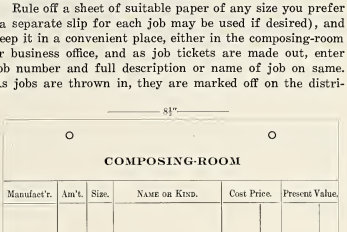
COMPOSING-ROOM INVENTORIES.

The Courier Company, Madison, Indiana, writes: "We would like to have you give us any information you can under your Business Office Department in regard to composing-room inventories. The point we are particularly interested in is a practical method of taking an inventory of standing matter, such as the forms on a live stone, presses, dead stone, etc." *Answer.*—To secure the most satisfactory and reliable inventory of a composing-room, proper blanks should be secured or made (these can be made by any printing-office, with rules and leaders), and an actual and careful list made of each kind and size of type and material, by whom made, amount, price cost and price at present value. A blank similar to sketch herewith shown will answer all practical purposes. Similar blanks are on the market if you prefer to purchase them. They should be punched or in some equally practical way arranged for binding. This should be thoroughly revised at least once a year.

If all you want is an inventory of all material on hand, it is not necessary to know how much there is in standing forms. It would make but little, if any, difference to an adjuster of a loss whether the type was in a form or in the cases.

However, if you desire to know the value of the labor in a given job that is standing, it may be accomplished in this manner: It is necessary to have a record of all jobs in hand, and if you have a cost system of reports, you will have such a record all the time.

Rule off a sheet of suitable paper of any size you prefer (a separate slip for each job may be used if desired), and keep it in a convenient place, either in the composing-room or business office, and as job tickets are made out, enter job number and full description or name of job on same. As jobs are thrown in, they are marked off on the distri-



bution sheet and reported on the workman's daily time ticket, along with the time consumed in doing so, under that particular job number. From this, then, all jobs not marked off are known to be standing.

The amount invested in labor on standing jobs may easily be obtained from time tickets previously filled out and on file.

It is preferable to have the sheet in composing-room, so that when a workman throws in a job he may, by reference to the description, report the proper number.

Jobs that have been completed and charged are finished, so far as returns for labor are concerned, and all necessity for knowing the amount and value of labor invested is removed, unless you desire to know for other purposes. You have practically received your pay when you put a job on the books.

It is not possible to have on actual record a complete and perpetual inventory of standing matter, as this is daily changing in amount and value.

DIMENSIONS AND SPECIFICATIONS.

Among the curiosities of the late Doctor Evans, the successful American dentist of Paris, was a letter he had received long ago when he began practice in the United States. The letter was from a young farmer of Vermont, who wanted a set of artificial teeth. "My mouth," the young man wrote, "is three inches acrost, five-eighth threw the jaw, some hummocky on the edge. Shaped like a hoss-shew, toe forard. If you want me to be more pertickler I shall hev to come thar."—*Monetary Times.*

A TOREADOR.

After explaining to a class the meaning of the word "toreador," a little bright-eyed boy said his father must be one of them. Why? he was asked. He replied that his father, who is a proofreader on one of our large morning journals, had said that he had "killed a terrible bull" the previous night.— *Typographical Journal.*

NO USE TRYING.

We have purchased THE INLAND PRINTER for three years and have obtained much value from it. In fact, could not think of trying to get along without it.— *The J. Henry Dye Progressive Print, Angola, New York.*

JOB COMPOSITION

BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.—Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

MENUS AND PROGRAMS.— A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

SPECIMENS OF BILL-HEADS.— Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents.

LECTURES FOR APPRENTICES.—Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART BITS.—A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, $1, postpaid.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, Instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proof-reading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

SKETCHING DESIGNS.

The job-compositor who sketches his designs is frequently belittled by his fellow workmen in the typeroom. He is accused of wasting valuable time, his efforts are pooh-poohed and he is cynically referred to as a pretender to the sketch artist's position. These opinions are not well founded. They are the result of petty jealousies and prejudice.

Let us consider the economic value of charting and sketching in the rough. Why do many of the well-known printing houses employ typographical designers at large salaries whose sole duties are to lay out and design the work before it goes to the composing-room? Primarily, because the rough sketch supplies a preconception of the finished work, and, secondarily, because it saves time in the typeroom.

The preliminary sketch has been adopted by the leading art printers as the most satisfactory means of securing results quickly. A rough drawing, which can be made in from ten to fifteen minutes, often saves several hours out of a day's composition. The charted layout is of especial assistance to the compositor when poorly arranged and badly written manuscript is supplied for a limited space. The printer who neglects to make a plan for a large amount of manuscript too frequently underestimates the

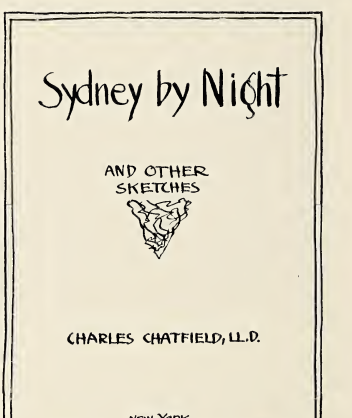


FIG. 1.

quantity of the text, which necessitates resetting of the body matter, subordination of the display and diminution of the margins and "whiting." There is a man in the ad.-room of every metropolitan daily who plans the display arrangement of large advertisements. He draws a sketch of the full-page advertisement for a department store, he marks the rule divisions, defines the panels, casts up the measures and specifies the sizes and styles of type. If rough sketching facilitates the setting of advertisements

on a daily newspaper, surely this must be a helpful plan for the job-printer to follow.

The compositor should cultivate his talents as a typographical designer. Constant practice will enable him to gauge the exact length of a line set in most any size or style of lettering. It will come to him naturally and after a while he will be able to write "set in twenty-four-point

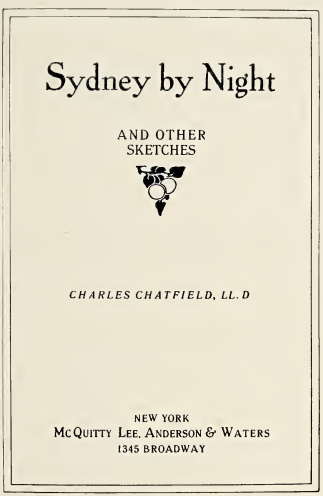


Fig. 2.

Blanchard," with positive assurance that the type will fit the measure.

A neat sketch, similar to Fig. 1, can be made in five minutes, after a little practice. When an erratic or a critical customer asks for a proof, the rough drawing is an economical substitute. It supplies a general idea of the completed job, and if the design does not conform with a customer's taste, the printer avoids the embarrassment of collecting charges for alterations.

When title-pieces, ornaments or illustrations are used, the results will be even more satisfactory if proofs of the cuts are pasted in their proper positions in the sketched design. It is not necessary to elaborate on these plans, or even to attempt to do skilful and tedious lettering. A simple thing in one color, well balanced and correctly spaced, will answer the purpose.

It is unlikely that the compositor, even if he is of the reprint sort, will fail to comprehend either of the designs, Figs. 1, 3 and 5. All of these have been correctly gauged and arranged to fit the available spaces and the effect of the rough drawings is quite as pleasing as the finished proofs, Figs. 2, 4 and 6. Thus, the finished job-printer is enabled to use the entire force of the composing-room when there is a rush of display work by supplying the less competent help with rough outlines. And there is no doubt that the office which adopts this plan will produce a more uniform grade of good work in less time and without adding extra cost charges for resetting.

Layout sheets, ruled and exactly spaced to twelve-point ems, are used to advantage by typographical designers. They avoid the trouble of measuring the confines of type-work with a line gauge, and the designer who is accustomed to the use of these sheets can draw the outlines of a display line with accuracy as to body and set. The layout sheet will enable the job-printer to determine in a few minutes the size of the display and the space available for body matter, for margins and for "whiting." The Inland Type Foundry, St. Louis, furnishes these sheets (Fig. 7) in pads of twelve.

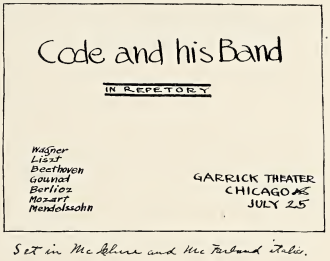


Fig. 3.

That the demand for typographical designers is increasing is recognized in the want columns of the trade papers. Capable men, who are able to lay out work for the

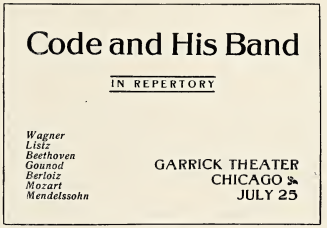


Fig. 4.

composing-room, secure the best positions at advanced salaries. A few advertisements, clipped from recent issues, are proof of this:

WANTED — Job-printer; one who possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting-up of the very best of advertising matter of every description, including advertisements for magazines; salary governed by the applicant's ability.

WANTED — Compositor of ability who can lay out and execute displaywork of highest character. Office has best equipment in country, ideal conditions, situated in the Mississippi Valley. Wages $18 to $25.

HELP WANTED — An artistic job compositor who can plan and work out original ideas in ads., circulars and pamphlets; he must be studious, steady, industrious and sober; must know the present typographic fads, and must be conversant with colorwork; state experience and salary expected.

WANTED — Proofreader who can design display composition in an office employing four printers.

Keep ever before you the love and practice of what is beautiful. So shall your life and work be satisfying. Above all, put your conscience into your work. Work for the pleasure of accomplishing some task, and you will feel morally uplifted thereby.— *William Pheysey, in The Polytechnic Typographia, published by The Polytechnic Annex, London, England.*

"shop talk" after working hours, or the man who believes that all thoughts of his labor should be forgotten after the gong strikes in the composing-room, and I will point out a man who does not love his trade — a man who never



Fig. 5.

THE Inland Printer Technical School encourages the student to love his work. Show me the man who disparages progresses and a fellow who is slated for a lay-off whenever there is a slight depression in the workroom. Then



Fig. 6.

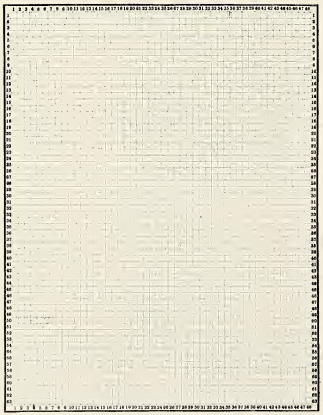
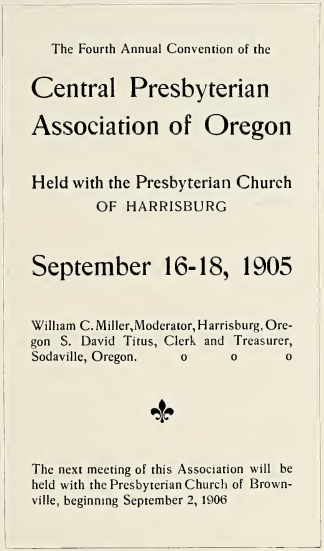


Fig. 7.

tell me of the man who fondles a piece of beautiful printing after his supper hour, who enjoys the works of the great master printers, who anxiously awaits the arrival of his trade journal, who is willing at all times to discuss subjects which improve his knowledge of the business, and I will show you a man who will not long remain a mere substitute for something better during the busy season. The journeyman who thinks it a crime to talk of printing outside of working hours is the very one who fosters pessimistic views of the technical school. He points out that no one can gain an adequate knowledge of the business without going through two or three years' experience at cleaning cuspidors, sweeping the office, sorting leads and slugs, washing rollers and proving galleys. But he is wrong. The evidence of what the technical and manual training schools of America and Europe have done to improve the young mechanic are too clear. Volume XII of the *Polytechnic Typographia*, an exclusive product of the students of the Polytechnic Annex, London, is a lasting monument to the instructors. The typographical designs reveal genuine artistic talent, and the three-color subjects show strong delineation and a naturalistic treatment of colors. Further evidence of the real good that comes from conscientious study under a competent instructor is shown in the two title-pages, Figs. 8 and 9, composed by a student in The Inland Printer Technical School. Part of the plan of the course of instruction is to gauge the student's natural abilities as an artist and a mechanic on his first day in the school. He is supplied with type-

written copy for a specimen of display composition without instructions. The proof reveals the weak points in his composition, the errors are pointed out and the corrections are made under supervision. Fig. 8 is one of these trial specimens composed by a student during his first day in the school. Fig. 9 shows an improved resetting by the same student after two weeks' instruction. Fig. 10 is the first proof of a bill-head set from manuscript when the student was in his third week.

THE desire to be original is commendable, but it must be based upon recognized standards of good taste. A design built up with ornaments and mitered panels and printed in two and three colors must possess distinctive merits and special attraction to compensate for the cost of extra labor and impressions. Otherwise plain printing in one color is the best and the most profitable a man can turn out. There is a great deal of truth and some error in the following familiar quotation from a printer's creed:


The Fourth Annual Convention of the

Central Presbyterian Association of Oregon

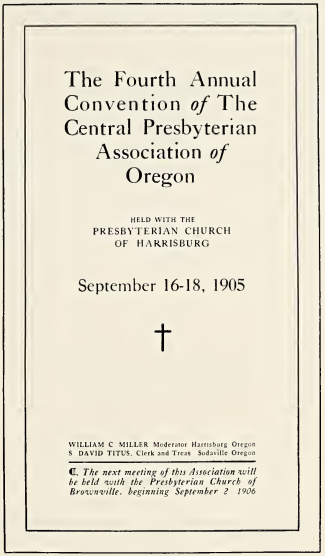
Held with the Presbyterian Church OF HARRISBURG

September 16-18, 1905

William C. Miller, Moderator, Harrisburg, Oregon S. David Titus, Clerk and Treasurer, Sodaville, Oregon. o o o

The next meeting of this Association will be held with the Presbyterian Church of Brownville, beginning September 2, 1906

FIG. 8.


The Fourth Annual Convention *of* The Central Presbyterian Association *of* Oregon

HELD WITH THE PRESBYTERIAN CHURCH OF HARRISBURG

September 16-18, 1905

†

WILLIAM C MILLER Moderator Harrisburg Oregon
S DAVID TITUS, Clerk and Treas Sodaville Oregon

¶ *The next meeting of this Association will be held with the Presbyterian Church of Brownville, beginning September 2 1906*

FIG. 9.

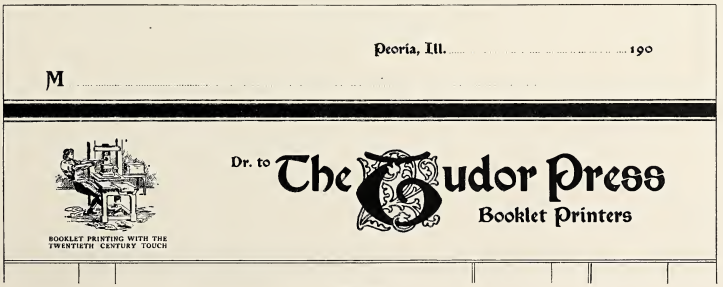


FIG. 10.

"I believe that in printing the simplest things are the best, and that they are likewise the hardest to do." Rather, the simplest things are the easiest to do, but it requires no end of persuasion to induce the average printer to

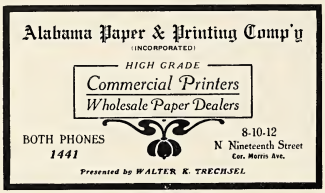


FIG. 11.

accept the truthfulness of the assertion that "the simplest things are the best." Study the comparative merits of Figs. 11 and 12 from an artistic and utilitarian viewpoint. Fig. 11 is printed in two colors—a muddy red and a mottled

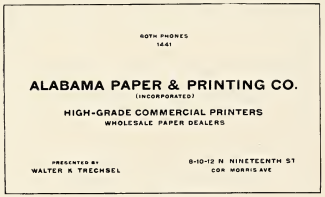


FIG. 12.

green — on yellow translucent cardboard; Fig. 12 is in black on pure white bristol board. The resetting, in legible gothic, well balanced and arranged within an ample field of white, is business-like, forceful and to the point. With these qualities it fulfils every requirement of utility and it affords little opportunity for adverse criticism from an



FIG. 13.



FIG. 14.

artistic standpoint. It is a style well chosen for the simple requirements of a plain business card.

NOTES.

THERE is too much conventionalism and not enough variety in specimens of commercial headings that come from the average office. It is usually accepted as an iron-clad rule that the letter-head corner-card must be placed in the upper left-hand corner of the sheet within about twenty-four points from the edges of the paper, and the compositor seldom deviates from this plan. Some pleasing variations from these staid old ideas may be produced without departing from good taste. Some very attractive corner-card headings have been submitted recently with the matter grouped or set in squared style in the upper right-hand corner; others with the heading centered and some with the matter in the shape of a narrow marginal panel on the left-hand side of the sheet. An acceptable form for a polite society stationery heading is shown in Fig. 14. It is a substantial improvement on the original heading submitted (Fig. 13). There is an air of refinement in the simple arrangement of Caslon Text and Caslon Italic which is entirely lacking in the indefinite rule design in Fig. 13. Headings of this nature look well when printed in one color on delicately tinted fabric-finished papers.

"PRINTERY PHILOSOFS."

Every man in a printery is a unit — only this and nothing more.

It is the unification of units which produces gratifying results.

If there were less cap. "I's" among us there would be more harmonious production.

Opportunity oft overrides ability in preferments.

While all men are born equal, many are "boosted" above their betters.

Ability insures work to the workman; gossipers are constantly seeking employment.

No one likes a "knocker"— he is cordially despised.

When you see a workman hawking his samples around the foreman's desk, it's an even chance he stole the ideas.

Able printers are not arrogant: conceit is the child of ignorance.

If we die to-morrow the presses will run, and foundries turn out new type.

The "art" job of to-day may be in the waste-basket the next, and no obituary.

The workman under perpetual surveillance needs a vacation.

If all men were clever, up-to-date printers, employers would not be burdened with fools.

"Impetuous importance" must not be confounded with practical ability.

A few dollars per week increase has made more fools than artists.

All men have a weak spot, but you don't have to bruise it.

Employers have ascertained that there are more devils than saints in printeries.

Lock your vices in the chase of your head; then you need not care who tries to lift your form.

Unintelligent speed is not progress.

Pompous bossing of workmen entails a boomerang.

Be courteous — to-day we are alive; to-morrow, dead.

Independence allied to arrogance becomes impudence.

Struggle upward always: be manly, don't fawn.

Listen to no tale unless the accused is present.

The boss with a "pull" is the veriest despot.

Pampered workmen, like frozen apples, soon rot out.—*Danvers, in the Practical Printer.*

We read your INLAND PRINTER with much pleasure and profit. We shall always continue to take it. Every one in the office considers it the best magazine going for printers. — *The South Carolina Baptist, Greenwood, South Carolina.*



NITIATIVE! What is the initiative? It is doing the right thing without being told. But next to doing the thing without being told is to do it when you are told once; but your pay is not always in proportion. Next, there are those who never do a thing until they are told twice; such get no honors and small pay. Next, there are those who do the right thing only when necessity kicks them from behind, and these get indifference instead of honors, and a pittance for pay.—*Elbert Hubbard.*

¶ It's the initiative that lends distinction to every piece of printing turned out in this office. That's why the work we do for you is usually better than you anticipated.

Elmer Leroy Carson

Book and Job Printer

Anadarko, Oklahoma

SET IN KENILWORTH AND CASLON TEXT
MADE BY THE
INLAND TYPE FOUNDRY
SAINT LOUIS

CHARLES BROWN, *President*
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[Philadelphia 1905]

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WASHINGTON SHOE STORES

MAKERS AND SELLERS OF FASHIONABLE FOOTWEAR FOR SMART DRESSERS
"THE GIBSON," *for her ladyship* : : "THE SMITHSONIAN PATENTS," *for gentlemen*

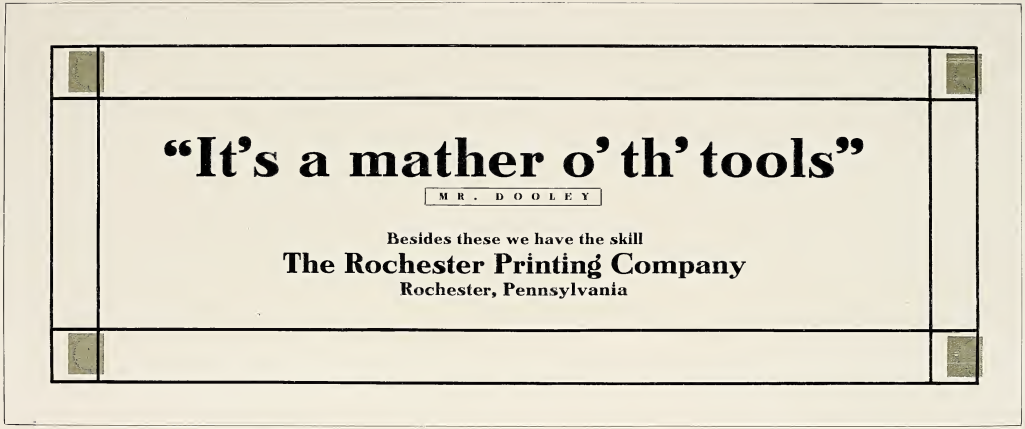
TWO STORES: ONE HUNDRED AND TWO WASHINGTON BOULEVARD AND SIXTY-ONE OHIO AVENUE

Washington, D. C. ..... *190* .....

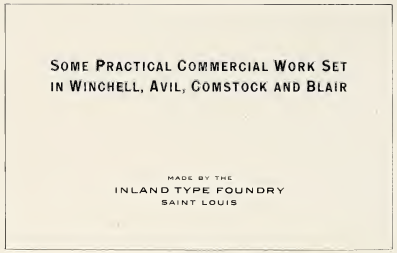
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Besides these we have the skill
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Mr. and Mrs. James Brown

request the pleasure of your company at the

twenty-first birthday anniversary

of their son

Charles

monday evening, may fourteenth

at seven o'clock

sacramento, california

Miss Stanhope

Miss Elizabeth Stanhope

Thursday evening, January the eighteenth

at eight o'clock

Miss Brown

Cards

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The New Caslon Series

The Old Hand Press

From Progressive Printing and the Graphic Arts

A brief description of the wooden presses which were used in 1837

ONE can scarcely realize the great progress which has been made in the art of printing during the past seventeen years. In 1837 nearly all printing from type and wood engravings was then done on the hand press, of which there were three principal styles in use. The oldest of these was the wooden press, which was probably indentical with that which was used by Gutenberg in 1450, although improvements had been made in it in the early part of the seventeenth century by a Dutch astronomer and printer, Blaew. The press had a stone bed; the platen of mahogany was so small that only about half a sheet of demy could be properly printed by one pull of the bar; for a larger sheet the carriage had to be run still further in, and another impression given. The first really great improver of the hand printing press was Chas. Mahon, third Earl Stanhope. In "Memoirs of Sir N. W. Wraxall," he is thus described: "His ardent, zealous and impetuous mind, tinged with

Set in 10-point; leaded with 2-point leads

PRICES OF
BODY LETTER FONTS

All sizes of NEW CASLON, from 5-point to 18-point inclusive, are sold at the body letter rate given below. Fonts are put up in quantities of 25 pounds and multiples thereof where spaces and quads are included; in fonts of 20 pounds and multiples thereof where spaces and quads are omitted.

5-point, per pound, . . .	$1.20
6-point, per pound, . . .	.64
8-point, per pound, . . .	.52
10-point, per pound, . . .	.46
12-point, per pound, . . .	.42
14-point, per pound, . . .	.40
18-point, per pound, . . .	.40

PRICES OF JOB FONTS

6-point, 47a 23A, ...	$2.00
8-point, 42a 21A, ...	2.25
10-point, 34a 17A, ...	2.50
12-point, 30a 15A, ...	2.75
14-point, 24a 12A, ...	3.00
18-point, 17a 8A, ...	3.25
24-point, 12a 5A, ...	3.50
30-point, 9a 5A, ...	4.25
36-point, 7a 4A, ...	5.00

Each size of NEW CASLON has an extra nick, so that it can be easily distinguished from our other old style faces.

D HAND PRESS

r displayed the same ardent
t and independent character
whom we owe the first trial
l presses that was effected in
nd three centuries and a half
His press, of which a small
h was entirely of iron. The
ouble the size of that of the
press. The straight bar and
of the old wooden press was
there was adopted instead a system of links and levers. The approach and withdrawal of the platen were rendered more rapid, and thus the fullest amount of pressure was obtained just at the right time. The first press was finished in 1800, and its powers were then tried in the office of a celebrated printer, Wm. Bulmer. Johnson in his Typographia (1824) speaks of "the extraordinary power of the Stanhope press when contrasted with that of the wooden ones;" but adds an experience of his own

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THE WEBB SERIES

Patented November 28, 1905
Registration, Caps No. 460659; Lower Case No. 460660

This is a companion face to the Foster which was shown in the December number of this journal

SIZES AND PRICES OF FONTS

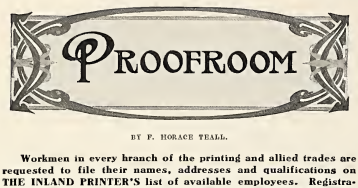
12-Point,	30a 16A,	$2.75
14-Point,	25a 13A,	3.00
18-Point,	18a 9A,	3.25
24-Point,	11a 6A,	3.50
30-Point,	9a 5A,	4.25
36-Point,	7a 4A,	5.00
42-Point,	6a 3A,	6.25
48-Point,	5a 3A,	7.50
60-Point,	4a 3A,	11.10
72-Point,	4a 3A,	12.50
84-Point,	4a 3A,	15.20

The Webb is cut slightly larger than the Foster, so that when printed over it in two-color combination, the Foster will not show at the edges

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BY F. HORACE TEALL.

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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PUNCTUATION.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. 96 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in every proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.67, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

POSSESSIVES.— P. C., Philadelphia, asks this question: "Please tell me if the sign of the possessive is correctly used in the following sentences: 'Sent on ten days' trial.' 'Paint will take care of the wood's soundness.' I am only the copy-holder, but would like to know what is correct in the use of the possessive." *Answer.*—The sign is correctly used. But is that the real question you meant to ask, or did you rather mean are the words correctly used in the possessive? In either case the answer is yes, but there are people who think the possessive case should not be used in such instances, while there is only one way to use the sign in each sentence if it be used at all. This question has been answered frequently in these columns, and so recently that it does not seem necessary to say any more now.

PREPARATION OF MANUSCRIPTS FOR THE PRINTER.— A book with this title has just been published by the Funk & Wagnalls Company. Its author is Frank H. Vizetelly, who had a valuable experience in such work on the Standard Dictionary, and has been doing similar work ever since. We should be much surprised if Mr. Vizetelly went far astray in such matters, which he has not done. His book, being made largely for writers, necessarily includes much that is not needed by proofreaders, but it is equally true that many proofreaders would find valuable instruction in it. The rules for punctuation and capitalization are clear and concise, and are all in accord with the practice of many of our best writers and printers.

NOT A QUESTION.— J. V. D., Meridian, Mississippi, writes: "I enclose copy of an 'ad.' in which punctuation was disputed. The compositor set the last line, 'Suppose you have a fire to-night,' with a question-mark, assuming that it was a query. The proofreader changed to an exclamation, claiming that it was an hypothesis or supposition, and that it was not a query, but was formed to put a question in a man's mind as to what would happen if he did have a fire." *Answer.*— The sentence is not a question in actual wording, though it might be made one in speech by mere intonation, and so would not be strictly erroneous if printed as one. The words in themselves, simply as words, are not questioning ones. Exclamation is the better form to give them.

TENSES.— E. B., North Branch, Minnesota, asks: "In the sentence, 'The two big stores yesterday did the biggest business that they have done in one day for years,' is 'have' proper grammar, or should 'had' be used?" *Answer.*—"Have" is more accurate grammatically, though "had" is so slightly different that the choice would not be very noticeable. "Have" includes the occurrence mentioned, and "had," strictly construed, excludes it. The day's business, in other words, is one of all that they have done up to the present. Were the reference only to days that were past before that time, "had" would be right. It would be right to say that the business was bigger than they had done before, or that it was the biggest they had done up to a certain time in the past; but for time that is reckoned to include the present along with some that has gone, "have" is the grammatical word.

AN ABBREVIATION.— J. F. E., Los Angeles, California, writes: "In the line, 'Companies A, B, C, 1st Regt., N. G. C.,' the compositor abbreviated Companies 'Co.'s.' I hold that the period and apostrophe make it singular possessive, and that either 'Co's' or 'Cos.' should be used, but that it is a poor word to abbreviate in any way. Is it correct to use both apostrophe and period in any abbreviation? There may, of course, be exceptions, but as a rule I believe they are not used in the same word to show it is abbreviated." *Answer.*—The period and apostrophe together are proper for the singular possessive, and it is not correct to use them for anything else. The period is the sign of abbreviation, and the apostrophe of possession, in the case in question. "Co." is the regular abbreviation, and "Cos." is its plural, the letter being added before the period because it looks better so. Of course "Co's" would not be wrong, as the apostrophe stands in place of the letters omitted, and the form is a contraction of "companies," instead of an abbreviation. There is no exception to the rule that the two points are not used together as a mark of abbreviation. Whether any word like this one

is a poor one to abbreviate or not is a matter for personal decision. A word would hardly have a standard abbreviation if most people objected to the shortening.

QUOTATIONS.— L. K., Chicago, writes: "Herewith you will find a clipping that I maintained is not correctly quoted, and the proofreader said it was. Who is right? I looked through my INLAND PRINTER, but could not find anything that would cover the point in question." The clipping contains a long article with quotation-marks at beginning and end, two-thirds of it being quoted in the original, and this containing quoted words. *Answer.*— The proofreader is right, and the quoting is properly done.

THE VALUE OF A NAME.

Passengers on the elevated from Sullivan Square, Boston, Massachusetts, are confronted with a sign of Jasper A. Stone, jeweler, and frequently comment on how appropriate the name is to the business. Another Charlestown jeweler, who has recently started in business, is not so fortunate. He had his name, A. Swindel, in large letters over his door, when a friend one day remarked that the name was too suggestive and conspicuous, advising the use of his full name. The jeweler shook his head sadly and said: "I don't see how that will improve matters. I was christened Adam Swindel."— *The Keystone.*









SCENES ABOUT NIAGARA FALLS, GRAND TRUNK RAILWAY.

First there are double quotation-marks, then comes a paragraph beginning with double marks as a sign of continuing the main quotation, and a single mark comes next, for quotation within the main one, and this inside quotation includes quoted words, which in turn have double marks. We may exemplify it thus: "He said, 'The "invaders" want "big money."'" How else could all these quotations be shown? The beginning and ending marks could be omitted, thus eliminating one difficulty, but that is not hinted in the question. With the whole article quoted, there is only the one way to do it. This matter was discussed some years ago in THE INLAND PRINTER, in an article on the apostrophe, but has not been considered in this department.

HELPS THE PRINTER.

I am a constant reader of your valuable journal and attribute a great deal of my success to your assistance.— *H. Clay Earle, Dallas, Texas.*

THE PRINTER'S BIBLE.

I wish to thank you most kindly for your courteous and square treatment. I have always held THE INLAND PRINTER in high esteem — highest, in fact, of all trade papers — and my opinion improves as my acquaintance becomes greater. In the profession of the "art preservative," THE INLAND PRINTER comes pretty near occupying the same place as the Bible in the theological seminary.— *R. A. Stacey, Boone, Iowa.*

A GREAT SUCCESS.

Magazine Publisher — We've got a great magazine this month.

Magazine Editor — Yes, I think it's pretty good myself. That story of Scribbler's is a corker.

Magazine Publisher — Oh, I haven't read anything in your section. But just look at that! Two hundred and fourteen pages of advertising.—*Somerville Journal.*

PROCESS ENGRAVING

BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

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REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.25.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THE HALF-TONE PROCESS.—By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 293 pages; $2, postpaid.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches, divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

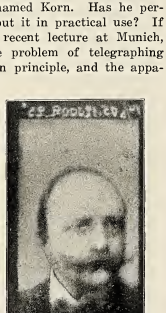
THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

THE "PROCESS YEAR BOOK" FOR 1905-06.—The "Process Year Book" is already in the hands of those fortunate enough to secure one, and there is no doubt it is a greater joy than ever. When this paragraph was written only a partial list of the contents had arrived, but from it an idea could be gained of the value of the work. A new color process by C. J. Zander is a most important article; then there are others of great interest to processworkers everywhere, many of them by Americans. Among them: "Installing an Electrotyping Plant," by George E. Dutton; "Photo-criminology," by Dr. Henry E. Kock; "An American's View of British Process Engravers, and a Few Timely Comments," by Herman J. Schmidt; "Process in America," by Edward Windsor; "New Process Diffraction Grating Replicas and a Modification of Tallent's Spectroscopic Camera," by F. E. Ives; "Concerning the Mercury Vapor Lamp," by A. C. Austin; "The Process Man and His Books," by John A. Tennant; "Some Results of Organization," by Louis Flader; "The Acid Blast in Practical Use," by Louis Edward Levy; "Arrangement of Screens for Multicolor Work," by Max Levy; "The Price Question in Photoengraving," by George H. Benedict; "A Glimpse of American Amateur Photography in the Sixties," by Charles Heathcote, and "Sunlight Half-tones," by Oscar E. Binner. A full list of the contents of the "Year Book" would require a column in this department, while the illustrations showing the best processwork of the year have always been worth the price of the book. It can be had as usual from the American agents, Tennant & Ward, 287 Fourth avenue, New York, or from THE INLAND PRINTER. The price is $2.50.

TELEGRAPHING PICTURES.—Arthur J. Bowdoin, Seattle, Washington, asks: "Last January you had a notice of a system of sending pictures by telegraph that interested me very much, as it must have many of your readers. It was the invention of a man named Korn. Has he perfected the invention so as to put it in practical use? If so, where?" *Answer.*—In a recent lecture at Munich, Professor Korn said that the problem of telegraphing photographs had been solved in principle, and the apparatus would be ready for general use when a few technical improvements had been introduced. The professor has sent a photograph or sketch seven inches square a distance of one hundred miles, from Munich to Nuremberg, in fifteen minutes. Professor Korn stated that when the improvements on which he is now working were completed it will be possible to transmit a photograph or sketch a dozen inches square in five seconds. The principle of this invention was described in this department last January. It is now possible to show a portrait of Dr. Korn and a portrait received one hundred miles over the wire by his invention.



PROF. ARTHUR KORN.



A PHOTOGRAPH BY WIRE.

PROCESSWORK IN NEW ZEALAND.—From away around the world come Christmas numbers of New Zealand publications: *The Weekly Press*, Christchurch; *Auckland Weekly News*; *New Zealand Mail* and the *Otoga Daily Times and Witness Annual*. These papers contain forty to sixty pages of half-tones of a quality that could not be excelled in the United States. Mr. J. W. Taylor, the photoengraver of the *New Zealand Mail*, writes that he uses the dry-plate process entirely and asks for an opin-

ion. There is everything in his results to indicate that the work would be much better done if he used the wet collodion process. It is this latter which was undoubtedly used in the *Weekly Press*, of Christchurch, and the half-tones are consequently superior. There seems to be nothing we can teach New Zealanders now in designing, engraving or printing.

Mercury Vapor and Enclosed Arc Lamps Compared. — Mr. W. J. Smith, of the Bolt Court School, gives the results of some comparative tests he has made of mercury vapor and enclosed arc lamps. When photographing with wet collodion he found that using the same copy, and the lights at exactly the same distance from the copy, that in order to reach the same amount of exposure with both lights it was necessary to give 3½ times more exposure with the mercury vapor lamps than with the enclosed arcs, the former exposure being 7 minutes, the latter 2 minutes. The currents taken by the two pair of lamps were: Mercury vapor lamps, 3½ amperes; enclosed arc lamps, 14 amperes; so that their speeds as regards the wet plate are almost in the same ratio as the currents they take, the advantage being somewhat on the side of the vapor lamps. On the other hand, the exposures are almost quadrupled, and as time is a great consideration to processworkers, mercury vapor lamps do not appear likely to supplant the present means of illumination.

Enamel Resist for Half-tone Etching.— There are more queries addressed to this department about the enamel solution than any other subject. The editor of the *British Journal of Photography* has the same experience. He says: "If the principle of the resist was grasped, nothing should be difficult about making the solution, nor should it easily go wrong. The essentials are fish glue, bichromate of ammonium and water. If it is required to have the solution print quickly, as much bichromate should be added as possible, but not beyond the point where it begins to crystallize out when drying the film. The amount of water added will depend upon the thickness of coating required, and this again should depend upon the character of the negative and the kind of resist wanted. A large shadow point will stand more chance of printing small with a thick solution, while a thin solution is better for a negative with extremely minute shadow dots, as these, in a thick film, will tend to 'bung up.' If a rich chocolate-colored enamel is required after burning in, then a thick solution must be used. If the bichromate is made up in a saturated solution, this may be added to Le Page's clarified glue in equal quantities, and then water added until found to give the required viscosity to the solution. A drop or two of ammonia may be added to make sure that the solution is not acid. The addition of white of egg is not necessary, and it is questionable if the increase of sensitiveness gained by the addition of chromic acid is worth the risk run of turning the solution more or less insoluble and causing 'scummy' prints."

To Clean Half-tone Screens.— One of the most expensive and at the same time most fragile requisites of the photoengraver is the half-tone screen, and *Le Moniteur de la Photographie* gives this excellent advice as to cleaning the screen. The translation is from *The Process Photogram:* "Certain precautions must be taken in cleaning a screen. A scratch on the surface may render a screen useless, or at least necessitate tedious retouching on each of the negatives obtained. If the scratch is very light, it will suffice to have the surface polished by a specialist. Usually, before using, both sides of the screen are polished with a silk rag or soft tissue paper. Thus the glass is electrified and the screen becomes covered with a cloud of atmospheric dust which is attracted. Hence the necessity of not polishing the glass, but employing a wet rag. No solvent of balsam, especially alcohol, should ever be allowed to remain on the screen, or it will enter between the joints. A good method of cleaning is: Place the screen in its box or on a pad of paper, and then dust it lightly with a very soft badger's-hair brush. A piece of cambric is now moistened with a few drops of alcohol, to gently wipe the surface. Another rag is used for drying, and to prevent electrification breathe upon it before touching the glass, press very moderately and pass the rag slowly over the surface. Rags for this work should be kept in a box out of contact with



THE CITY OF THE DEAD: CEMETERY OF BUENOS AIRES, SOUTH AMERICA.

dust. If silver stains appear on the surface, wipe them off with a piece of fine cambric slightly moistened with nitric acid in double its volume of water, and then, before cleaning as above, wipe with another rag damped with ammonia."

To Determine the Purity of Dragon's-blood.—This query was sent to *Process Work:* "I have recently had some dragon's-blood sent me which feels gritty, is light in color, and has a resinous smell. When used, the lines do not seem to hold up strong, appearing thinner than in the original. What is the matter with it? How can I tell when the powder is genuine? Does the powder keep well?" The following are the best points in the answers that were awarded prizes: "In the first place, fresh dragon's-blood is not gritty, but soft and fine to the touch. It should be bright red in color, and have a very faint earthy kind of smell until once it is burnt in, when the smell is oily and rather suggestive of burnt pitch. Good dragon's-blood should be completely soluble in alcohol, ether, essential oils and acetic acid. The most likely adulterants are gum arabic, gum sandarac, gum senegal and resin colored with old Saunder's wood or logwood. Red earth is also used. Gum arabic is not soluble in alcohol or ether, but as most of the other gums or resin adulterants are, the greater or less solubility of the dragon's-blood in alcohol or ether can only indicate the presence of gum arabic or earthy or woody matters, or all three. Probably the readiest method of testing the quality of the blood is to dissolve in caustic potash. Should the quality be satisfactory, only a little woody matter will remain, which falls to the bottom fairly rapidly and is fairly dark. Should resin or sandarac be present, the liquid remains cloudy and flocculent particles are in suspension for a longer period. Mastic and gum arabic are practically insoluble, as also, of course, any woody and earthy matters, and these also are the most likely to cause imperfect and uneven resistance to the acids. Dragon's-blood will keep well in a cool place in an air-tight tin."

Sewer Pipe for Acid Waste.—"Engraving Company," New York, writes: "Our plant is located on the top of a high building. We want to move to a still higher one, but the agent of the skyscraper objects to our tenancy for the reason that the acids we use would destroy the sewer pipes in the new building. We offer to put in at our expense a separate waste pipe for our own use and want your advice as to the material to use. In our time we have tried lead pipe, in which a deposit accumulated which threatened to close up the pipe entirely. Iron pipe was eaten away quickly in the traps and joints. Tar-coated iron pipe was not much better than the uncoated pipe. Porcelain-lined iron pipe gave way in spots where the enamel did not cover the iron completely. The pipe we have now in use is glazed earthenware drain pipe, but the acidulated waste water seems to get through that in time so that it becomes soft and spongy. Also, what kind of sinks do you recommend? We find valuable information in the Process Engraving department every month, and if you will answer these questions there it will benefit many, for this is an important matter. It means many hundreds of dollars to us annually." *Answer.*— Not feeling competent to answer these queries, the writer consulted one of the most practical authorities in this country on sanitary plumbing, and his opinions, boiled down into the fewest words possible, follow: Properly glazed earthenware sewer pipe is the best for waste water containing acids or strong alkalis. The trouble with the ordinary glazed sewer pipe is that the clay of which it is made contains iron; this is attacked by the acids through the glaze and the whole pipe soon absorbs water and becomes useless. Proper sewer pipe for this purpose is made of "magnetized clay," that is, clay that has been poured in a fine stream before a powerful magnet that attracts all the particles of iron from it. The glaze must be acid proof and the pipes should be molded in lengths of at least four feet to reduce the number of joints required. The joints should be first calked with asbestos packing and finished with retort cement. The best material for sinks is undoubtedly soapstone, put together with hydraulic cement. All serviceable plumbing must be so supported that its weight or vibration does not injure the joints.

Processwork in America and Europe.— Mr. William Gamble writes to the *British Journal of Photography* in part as follows: "My notes in your journal of August 11 and 25 seem to have been received with mixed feelings in America. Mr. S. H. Horgan, the editor of Process Notes in The Inland Printer, says it was hoped I would give my impressions on the process plants I saw, and give my views on their methods, from which they could draw some valuable hints, and portions of my articles are quoted in an appreciative spirit accordingly. Not so, however, my Chicago friends, who seem to have taken my remarks rather badly. Home truths are not very palatable. My remarks about the 'rickety and ramshackle' cameras and camera stands seem to have touched the Chicago photoengravers in a sore place, though I had in mind New York studios just as much as the Chicago ones when I wrote it, and it was in a leading New York studio where I saw a camera stand 'fixed up with wire nails and bits of string,' and cameras which had to be trued up with wedges. E. E. Medine, the superintendent of the Crescent Engraving Company's plant in Chicago, admits he has never been on the other side of the pond, but says he has 'wasted considerable time and money reading the British journals on photoengraving.' He goes on to say: 'A careful study of British journals and publications, however, has failed to disclose any intelligent ideas regarding their advancement in photoengraving. Their literature reveals nothing of importance that has not originated in America; and as for elaborating on the processes we employ in this country, I will say that the specimens of processwork, especially half-tone and three-color work, shown by English publishers, are usually very poor, and do not stand on a par with the work produced daily in our engraving plants.' This is pretty 'highfalutin,' and I do not suppose anything I can say will convince this young man that he is wrong. He will find it out as he grows older. I would like to tell him, however, whether he believes it or not, that there is not a single process being worked in America to-day that did not have its origin in Europe. The half-tone process, the three-color process and zinc etching were not invented in America, and the man (an Englishman) who discovered the enamel process admitted that he got the idea from an old *British Journal Almanac.* I have always given all honor to such men as F. E. Ives, Max Levy and other pioneers of American processwork, but they themselves would be the last to subscribe to the accuracy of such a wild statement as is made by this reckless young writer. There is no question about it that America, taken as a whole, is very far behind Europe in the equipment of photoengraving shops, and I thought I was doing my friends on the other side good service in pointing this out. I give all honor to the men who turn out such excellent work as is undoubtedly done in America, with the very poor appliances furnished them." What does Mr. Medine and other Inland Printer readers have to say in answer to Mr. Gamble? Space will be given in this department to a few replies, brief and to the point.



Photo by William Notman & Son, Montreal, Canada.

LA SALLE HOUSE, LOWER LACHINE ROAD, MONTREAL, CANADA — GRAND TRUNK RAILWAY SYSTEM.

OLD HOMESTEAD OF LA SALLE, BUILT IN 1666.

COMPOSING ROOM

Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

MITERING RULE SCIENTIFICALLY.

Since the introduction into magazine advertisements of corner coupons, a new source of trouble has entered into the compositor's work through the limitations of the mitering machines at his command. It is a deplorable fact that

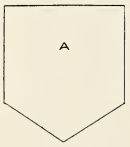


Fig. 1.

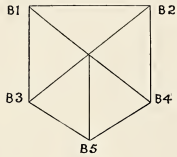


Fig. 2.

there is not a machine in use in printing-offices with which an irregular angle can be cut on a piece of rule with any degree of accuracy. Beyond right and 45° angles, the cutting of bevels becomes a matter of speculation, and unless an irregular panel is to be electrotyped, the time consumed and the rule destroyed in endeavoring to shave corners that will join and work up well on the press is exasperating in the extreme. Recognizing this deficiency in an otherwise valuable tool, any simple and inexpensive method which will enable a compositor to cut absolutely

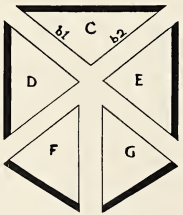


Fig. 3.

accurate angles for any shape rule panel or die-cut piece of printed matter will, no doubt, be of interest to the craft.

In submitting the following method, it may be called to the attention of the reader that there are no 45° angles to the rules forming the shield-shaped panel (Fig. 1) selected to illustrate the method.

After the size and shape has been finally decided upon, make a drawing of it on a piece of cardboard of considerable thickness and cut the shape out as accurately as you can. Then indicate with a pencil a point anywhere within the panel, preferably as near the center as possible (A, Fig. 1). From this point draw lines which cut exactly through the corners of the shield (B1, B2, B3, B4, B5, Fig. 2), and with a sharp knife cut along these lines, dividing shield into five sections (C, D, E, F, G, Fig. 3). To set the gauge of a mitering machine to cut the rules for this shield, take one section of cardboard, say C, Fig. 3, place the edge marked with heavy rule against the gauge

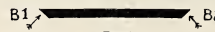


Fig. 4.

of the machine, move gauge around until the edge of the cardboard marked *b1* presses closely against that part of the machine which carries the shaving blade. Bind the gauge with the thumb-screw and the machine is in position to cut the first bevel (B1, Fig. 4) of the upper rule of this panel. The cardboard is then placed on the opposite side of the gauge with the heavy rule edge against it and the gauge is moved around until the edge marked *b2*, Fig. 3 presses against shaving-blade carrier, bind gauge and cut second bevel (B2, Fig. 4). To avoid confusion, the edges of the different sections of a panel which are to be placed against the mitering machine gauge should be indicated in some manner, as the heavy rules, Fig. 3.

There is no limit to the variety of shapes that can be made in this way and the result is so accurate and generally satisfactory that the work is a pleasure and the time consumed is merely nominal in comparison with the old guesswork method, to say nothing of the saving in rule.

J. H. Reed.

"HOME-MADE" PROOF PRESS.

In an obscure town in the southern part of Ohio there is a small printing-office in which is employed a genius in the art of producing "home-made" devices to take the place of expensive tools and machines which are beyond the means of the proprietor of the shop. Among these, the most conspicuous is a "proof press" worthy of the consideration of all shops in which a Washington hand press is not installed. It consists merely of a frisket, similar to those used on Washington hand presses, hinged to one corner of an imposing-stone. The frame of the frisket is made of four pieces of wooden furniture, six ems wide, which is about type high. Over this frame is stretched a piece of heavy muslin and secured thereto with tacks. A steel rod is fixed to one end of the frame with staples, and, working freely in two screw eyes which are imbedded in the coffin of the imposing-stone, one on either side of the frisket, form the hinge upon which it (the frisket) may be raised or lowered to the imposing-stone, as shown in the illustration. A job to be proved is slid along the stone to a position about the center of the space occupied by the frisket. After inking the job, proof paper is laid on, then a sheet of cardboard; the frisket is turned down so that the bottom side of the frame rests on the imposing-stone, while the muslin, secured to the upper side of the frame, rests upon the job to be proved, same as with the ordinary hand press. The proof is then pounded with mallet and uncovered planer (not a proof planer).

The particular wherein this device is superior to the ordinary stone-proof method is that a proof can be taken with certainty that the paper will not slip during the process of pounding.

J. H. Reed.

THE WORLD'S GREATEST TRADE JOURNAL.

Surely I do not wish my name dropped from your list, for we can not do without The Inland, the world's greatest trade journal. Enclose you check for six months longer. —*Asa H. Baxter, Cambridge, Ohio.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of "ets and" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. Revised Second Edition. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotype. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things You Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, $2, postpaid.

A SPEEDY OPERATOR.—A. H. Spencer, city editor of the Santa Cruz (Cal.) *Sentinel*, writes under date of November 4: "Five out of seven galleys of ordinary news matter without an error, and one error each in the other two galleys—the entire seven galleys set within five hours. How is that for a record? It was made by Guy E. K. Swan, our night Linotype operator, setting leaded brevier."

BENT MATRICES.—E. J. H., Waukegan, Illinois, writes: "Am getting along nicely, not having had any trouble since erecting this machine, except every once in a while I find a matrix, generally lower-case 'i' or 'e,' bent on the lower ear on the casting side." *Answer.*—I am of the opinion that the bending of the matrix ear is caused by the last matrix in the line standing a little higher than others when you send up a line, it being struck by the two-letter rail in the line-delivery intermediate channel. If you will work with the rail in the assembler thrown inward, you will not have this trouble.

TIGHT LINES.—An operator writes: "The only trouble I have with the machine is that it will not take a somewhat tight line, especially when a thin matrix is at the end, shoving it up or dropping it entirely. What is the remedy?" *Answer.*—Perhaps the first elevator jaws are sprung apart too far. Examine the long finger of line-delivery carriage also. It may be bent far enough toward the left to force the end matrix out of the elevator jaws when the line descends. Set the plate on the stopping pawl so that the machine does not start until the line is fully inside the first elevator pawls. Set the assembler a trifle shorter than the length of line you are casting, so that a line too long for the vise jaws to admit can not be sent over.

DESTRUCTION OF MATRICES.—H. E. T., Washington, Indiana, has the following questions to ask: "(1) Would working metal too hot cause matrices to burn out or cause metal to adhere to sides and cause burrs in lines? (2)



LINOTYPE BORDER DESIGN, BY JOHN H. SPEED.
Original 15½ by 21 inches.

What will it do to matrices by sending in tight lines? (3) By setting lines so tight as to continually stop star wheel, would it cause matrices to be ruined?" *Answer.*—(1) While hot metal certainly affects the thin walls of matrices, it is not the usual cause of burrs showing in the print. You must keep your spacebands polished with graphite and never wash the matrices. See that your lines are being justified fully and that the pump stop is set so as to prevent short lines casting. (2) If your vise-automatic is properly set, no damage can occur to the matrices when tight lines are sent in, as the automatic should stop the machine unless the line is loose enough to descend fully

to proper position before the mold. If the vise-automatic is not properly set, the ears of the matrices will be damaged. (3) The adjustment of the assembler can not cause matrices to be ruined. If you are assembling a longer line than the vise jaws will admit, the machine will stop, providing vise-automatic is properly set. If you are assembling a shorter line, the spacebands will rise and fill out the measure, unless the line is too short, in which case the pump stop will prevent the cast.

TROUBLE WITH FIRST ELEVATOR.— T. J. B., Grand Junction, Colorado: "I am having some slight troubles which I am unable to remedy. My first elevator seems to settle into place on the vise cap with more noise and considerably harder than it used to. Can you advise me how to remedy it? Also when line is sent into machine and the stop pawl knocked off the controlling lever, it gives a jerk and makes considerable racket." *Answer.*— If you will tighten the brake on the mold-turning shaft, you will overcome the noise of the first elevator when it descends. If the driving pulley is dry on the shaft, there will be more or less noise when the machine starts. Oil the shaft and clutch collar and you will have no further trouble.

HARD METAL.— F. V. O., San Francisco, California, writes: "'The Mechanism of the Linotype' came duly to hand, also your answer to my query about locking studs, for which I thank you. I got one good hint from the second edition of your book, so I am satisfied with my investment. I want to know if it is practicable to make a batch of metal harder than ordinary for extra catalogue work; how much tin and antimony can I add to one thousand pounds of normal metal, and at what temperature shall I run it in the pot?" *Answer.*— The addition of five per cent each of tin and antimony will make the metal harder. The addition of new metal to the old will assist also. Ordinarily it is better to send a sample slug to the dealer and purchase temper metal of the proper proportions to bring it up to standard.

A GOOD RECORD.— F. W. Koops writes from Natchez, Mississippi: "Some time ago I saw an article in THE INLAND PRINTER where a machinist-operator kept his repairs on the machine down to 29 cents for one month. I am a graduate of the Inland Printer Technical School. I graduated two years ago last month and at present am machinist on the Natchez (Miss.) *Democrat*, Capt. James W. Lambert, proprietor. For almost two months the machine has not cost the *Democrat* one cent for repairs; by that I mean not a single part has been replaced, nor a spaceband broken. We lost one matrix, the ear of which was bent, and in trying to straighten it we ruined it. We have a letter on file in the office from the New Orleans branch of the Mergenthaler Company (from whom we get all repairs and parts for the machine), wherein it is stated that the last order they received and sent to the *Democrat* was on September 20, 1905. Pretty good record, eh?"



GRADUATING CLASS IN THE MACHINE COMPOSITION BRANCH OF THE INLAND PRINTER TECHNICAL SCHOOL.
Standing — Eppner Cohen, Herbert Gunner, William Bausbach, Charles Lipp. Seated — J. A. Gravatt, Leonard Doncaster, E. V. Bingham.

A SUGGESTION.— A California Linotypist kindly furnishes this suggestion: "In the November issue, one of your graduates complains of his machine not ejecting thirty-em slugs without effort. I suggest another cause than those you mention, namely, condition of the mold cell. My experience is that machinists do not clean and polish the mold cell often enough. Where a machine runs straight on one shift set to thirteen ems, and on the other shift does jobwork with frequent changes, the casting leaves slight deposits at the end of the lines, which, in time, produces enough roughness to make a long slug hard to eject. Again, through long use and abuse, abrasions occur on the surfaces of the mold cell, producing the same effect. Two remedies are at hand. The first one, for immediate relief without loss of time, is to put graphite and oil compound into mold cell while in machine

and cast a blank slug or two to remove surplus before sending in matrix line. The long slugs will then come out easily if any slug will. The other remedy is to remove the mold from the disk, clean and polish the mold cell, finishing with dry graphite. I keep a ribbon lightly charged with graphite and oil compound, which I use to polish the cell whenever I change from a short to a long measure, after removing liners. Then, whenever I have a half-hour to spare, I remove the mold and dry polish the cell. Another thing in the same connection is to *keep every working part clean.* This can not be put too strongly. More than half the trouble on machines comes from dirt; and most of the other half comes from tinkering with the adjustments instead of removing the dirt."

SOME ADJUSTMENTS.— T. R. writes: "I would be pleased to have you enlighten me on the following questions in your columns. (1) The proper adjustment of first elevator intermediate bar — perpendicular adjustment. (2) The distributor-box matrix-lift cam was badly worn on a No. 3 machine here and I ordered a new one out of an old catalogue. After putting it on, I adjusted the lift to drop just about 1-32 of an inch below the matrices. This jammed the ears of matrices against safety spring and compressed the cushion spring in matrix-lift bar, and when adjusted to lift matrices clear of rails, the lift would fall below the matrices when at the down stroke, so I cut safety spring off just enough to allow lift to pass. While it lifts the matrices high above the rails, it has worked successfully and I have never had a matrix bent by the screws yet. Why can't I use a full-length safety spring? Unless the factory sent me the wrong lift cam, I can think of no other cause. (3) The names of firms other than the Mergenthaler Linotype Company that sell or handle Linotype supplies. (4) I have about two hundred pounds of old matrices. Where would I be most likely to sell them to the best advantage?" *Answer.*— (1) Set the bar when the second elevator is down so that the bottom of the bar is in line with the bottom of the second elevator bar. Lift the pawl with the finger when making the test. (2) The lift should be adjusted to just drop low enough to pick up a matrix. If the lift is working all right, leave it as it is. (3) There are practically no other firms which handle Linotype supplies. (4) Old matrices can only be sold as junk.

METAL-POT AND TRIMMING KNIVES.— F. A. T., San Francisco, California, asks: "(1) When you take the pot out of a machine and replace it, how to set it so it does not bind on the gear wheel or the pot cam? On one machine the pot lever is set so close to the gear cam that it binds on gear cam and very often it comes back with a loud noise after the cast is made. Gear cam is set right, and all other cams. (2) The first elevator, when transferring, goes up with a bang quite often when elevator goes up into the cap (knife wiper doesn't interfere); sometimes the first elevator does not go up far enough, and the result is the line is all thrown in the pi box; this only happens about twice a day. (3) About what angle should the back knife be ground? I lapped the mold down on a lapping block, but the knife still binds to the back of the mold and the result is that the slug is over type-high. (4) How to put a new verge (lower-case 'u') in the lower magazine of the double-magazine machine?" *Answer.*— (1) Usually the pot lever is provided with a series of thin washers which allow it to be positioned sidewise in the bearing to secure clearance between it and either pot or gear cams. Transpose the washers. (2) If a two-letter machine, examine the two-letter rail in first elevator. Metal may be binding the movement of the rail, which must be retracted when the elevator seats itself in the cap. There is an adjustment between the two parts of the first elevator lever, beneath the cam, which can be changed, if needed, to cause a full up-stroke of the elevator. This should be changed only enough to cause a slight compression of the spring in the connecting link of first elevator. The elevator can be lifted by hand to test it for obstructions in the cap or jaws. There should never be a transference of the matrix line if the elevator does not rise to its seat. The slide stops or guide blocks on the back jaw and transfer slide must come into line or the transfer can not be made. Cases have been known where operators have removed these stops. Perhaps they have been taken off your machine. Put them back on. (3) Knives should be ground to a 60° angle. There are two screws which hold the back knife and two which control its adjustment. It can be moved backward and forward and set so as to touch the entire back surface of the mold without binding against it. Spread prussian blue over the back of the mold and set the knife so that it scrapes the color off evenly. Avoid setting it too tight against the mold or it will wear off rapidly and gouge into the back of the mold disk. Your idea of lapping down the mold to fit the knife is certainly unique. High slugs are almost always caused by failure of the mold disk to lock tight enough against the matrix lines, and the formation of a film of metal on front or back of mold. (4) The upper magazine must be removed. Then take a rod of the same diameter as the rod on which the verges are pivoted and use it to push out the verge rod. When the desired verge is reached separate the two rods and the verge is free.

A LINOTYPIST'S TRIP AROUND THE WORLD.— Mr. Edward Myers, an Australian Linotypist, is touring England and America in quest of experience and knowledge of Linotype matters in these countries. Mr. Myers has long been connected with the installation and care of Linotypes in Australia and has since worked in England and the United States. Like many others who have preceded him, he finds the American operator anything but the frantic, hurrying individual Europeans have believed him to be, and gives the machines much credit for the advantage in speed found in America. Mr. Myers speaks highly of the Australian operator, who, contending with inferior conditions, so nearly approaches the speed-mark set in this country. He says the average output for fourteen Linotypes in the Sydney *Daily Telegram* is eleven thousand ens per hour, the type used being brevier, minion and nonpareil, fifteen ems pica wide. Mr. Myers visited the offices of THE INLAND PRINTER and the Inland Printer Technical School while in Chicago, and in describing his trip said: "Leaving western Australia, my first call was London, where I visited the principal newspapers and was treated with the utmost courtesy, chiefly at the hands of the management of Messrs. Alex. Cowan & Sons. The largest plant of Linotypes I saw was at the *Times.* I also visited the *Chronicle,* which has twenty somewhat older machines, and the *Daily Standard,* with thirty late English machines. While in London I put in a short term in the Linotype school. My next stop was Manchester, where I put in a short term in the English factory at Broadheath, from there journeying specially to Edinburgh to see the *Scotsman* office, and was amply repaid. From there to Glasgow, where I had the honor of being the guest of Mr. Hugh P. Dunn, secretary of the Glasgow Typographical Society. I visited the *Herald* and *Evening Times* office, which has twenty-five old Linotypes, which they were about to replace with thirty of the latest. I also visited the *Daily Record,* with an equipment of fourteen

real old square bases with weights. My next run was to Belfast, and there I visited the *Telegraph* office, where they have seventeen Linotypes. The plants all impressed me as working well, considering the old machines. It is mostly piece work, the time scale being paid only in three offices. The one thing that hit me hard was the great number of changes made in an English office, which is certainly detrimental to the machine and a great loss of time. I inquired of one head mechanic and he replied that it was from forty to sixty in one shift. I landed at New York city and was fortunate in having an opportunity of entering the Linotype factory at Brooklyn, where I put in a short term acquainting myself with the double-decker. While in New York city I visited the *Evening Journal*, and the sixty-four old Mergenthalers in the *World*. From the latter city I went to Rochester, where I worked on the *Herald* plant of seven machines. From there to the city of Chicago, where I certainly have seen some of the highest work in printerdom, and certainly some wonders on the keyboard of the Linotype. My visit to the Inland Printer Technical School was educational for me, and I can only say that if a graduate does not succeed with the Linotype after the course of instruction given there, he should drop the business and try some other. Of Australian Linotypes and operators I can only speak in praise, the way the machines are cared for and the ability of operators generally. Of course it is all piece work, which gives the extra push, but I do certainly think the high-tension work is too prevalent there. The American operator appears to me a fast worker, but without the nervous strain. The point system is not used in Australia, which I claim is a little beneficial to American operators in a day's work. For instance, if memory serves me aright, nonpariel on the Sydney *Telegraph* was multiplied by 55 ens — 15 ems pica; if worked by the point system, it would be 30 ems, or 60 ens — an advantage of five ens a line. And so it is generally, the English matrices being mostly thin letters, the multiple is derived from the cast-up of letters, or division between these and the quads. In your November issue is a clipping from *The British and Colonial Printer and Stationer*. The correspondent in stating that, outside of Melbourne papers, English machines are generally used, has omitted the number of Mergenthalers in Sydney, Adelaide and Brisbane, and then there is the line of about twenty Canadian-American Linotypes in the Sydney *Herald*. In the state of Western Australia there is not one Mergenthaler. I expect to return to Australia in January, but do certainly like America and Americans."



MINNEHAHA FALLS, MINNEAPOLIS, MINNESOTA.

RECENT PATENTS ON TYPESETTING MACHINERY.

Linotype Keyboard.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed August 3, 1904. Issued August 15, 1905. No. 797,436.

Linotype Vise Jaw.— E. B. Clark, Pittsburg, Pennsylvania, assignor to Imperial Machine Company and S. B. Whinery, Pittsburg, Pennsylvania. Filed November 18, 1904. Issued October 10, 1905. No. 801,299.

Tabulating Device.— L. C. Hay, of Washington, D. C., assignor to Mergenthaler Linotype Company, New York city. Filed May 1, 1905. Issued October 10, 1905. No. 801,454.

Trimming Knife for Linotype.— John Keenan, Buffalo, New York. Filed December 31, 1904. Issued October 31, 1905. No. 802,992.

Linotype Magazine.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 5, 1904. Issued November 7, 1905. No. 803,928.

Linotype Mold.— P. T. Dodge, New York city, assignor to Mergenthaler Linotype Company, New York city. Filed March 6, 1905. Issued November 7, 1905. No. 803,996.

Linotype Spaceband.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed February 4, 1905. Issued November 7, 1905. No. 804,049.

Logotype Machine. —J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed May 25, 1905. Issued November 7, 1905. No. 804,050.

Justifying Mechanism.— Abner Greenleaf, Baltimore, Maryland, assignor to Mergenthaler Linotype Company, New York city. Filed June 13, 1903. Issued November 28, 1905. No. 805,459.

Type Casting and Setting Machine.— J. R. and G. A. Pearson, New York city, assignors to Pearson Typo-Bar Company, New York city. Filed August 29, 1904. Issued November 28, 1905. No. 805,580.

Double-magazine Linotype.— D. Petri-Palmedo, Hoboken, New Jersey, assignor to Mergenthaler Linotype Company, New York city. Filed August 30, 1905. Issued November 28, 1905. No. 805,992.

Linotype Matrix.— P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed December 31, 1904. Issued November 28, 1905. No. 806,070.

CAPABLE.

"What we require," said the managing editor, "is the services of a man capable of taking full charge of our 'Query Box.' Are you capable of answering all kinds of questions?"

"Well, I rather guess yes," replied the applicant; "I'm the father of eleven children."— *Chicago News.*

EXCEPTIONALLY GOOD AND VALUABLE.

I study THE INLAND PRINTER each month and find that it is exceptionally good. I consider it of inestimable value. — *Harry T. Ross, New Albany, Ind.*



Photo by William Notman & Son, Montreal, Canada.

CHATEAU FRONTENAC, QUEBEC, CANADA — GRAND TRUNK RAILWAY SYSTEM.

PRESSROOM

BY JOHN E. CASHION.

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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

PRACTICAL GUIDE TO EMBOSSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

PRINTING ON CLOTH.—D. R. C., Troy, Ohio, writes: "I have been doing some printing on cloth recently and have had some difficulty in getting a sharp letter. The form rollers do not travel as fast the vibrators and therefore travel slower than the form. When the rollers strike the form they slip at first and cause a light streak at the bottom of the type. The bottom of the type was run to the grippers." *Answer.*—The specimen submitted shows a perfect inking, and this could be obtained only when the form rollers are positively driven by the vibrators. The trouble lies in the cloth sagging before it engages the type matter. When printing a job of this nature, it is well to place a sheet of cardboard the full length of the stock between the sheet-bands and the cylinder, and fasten securely to the upper rod which holds the sheet-bands. This will hold the cloth snugly against the cylinder and prevent the sheet from sagging.

HOW TO PREVENT OFFSET.—L. H. R., Philadelphia, Pennsylvania, writes: "Will you kindly tell me the method used in immediately backing up a job like the enclosed sample, before the first side is dry? How to prevent offset and keep the sheets from sticking to the platen? I soaked the tympan thoroughly with oil, also dusted it with cornstarch, but without avail. The olive-green color on the outside form was run full twenty-four hours after the inside form, but after every hundred impressions or so they would stick to the tympan almost as fast as if they had been glued." *Answer.*—With sufficient drier in the ink, little difficulty should be experienced in backing up a form that has had twenty-four hours' time in which to dry. A small quantity of linseed oil and dammar varnish, equal parts, added to the brown ink, would have improved the working quality of the ink and also assisted the drying. When a job of printing is to be worked and backed up before the first side is dry, a sheet of ordinary print paper placed over the tympan will prevent set-off or slurring. This sheet, of course, should be oiled in the usual way and at intervals during the run. It is possible in this way, with a good grade of quick-drying ink, to work and turn short runs without showing through, as is usual when a hard top-sheet is used.

PLATES FOR ROTARY PRESSES.—J. C. L., Terre Haute, Indiana, writes: "I beg to ask for information on sheet-feed rotary presses, which seem to be the coming machine for runs of considerable length. How are the plates made? Where can they be obtained? What is the life of curved plates as compared with flat plates?" *Answer.*—The best results are obtained when electrotypes are curved in a hot bender, particularly if the plates have been allowed to stand any length of time before curving. The hot bender is indispensable when the form is made up of small sections of uniform size, as, for instance, a sheet of stamps. In this case the spaces between the rows of stamps run straight across the form, and the tendency in curving is to bend the plate sharply where the spaces come, instead of giving the plate a perfect curve. To obtain perfect curves when the form contains large spaces, no building should be done on the mold and no routing until after the plate has been curved. Electrotypes always stretch in bending and the amount of stretch depends on the character of the form, whether open or solid. For this reason it is no easy matter to obtain a perfect register for color plates when one form is open and the other solid. The only way to succeed is to make both forms as nearly alike as possible by shoving down the mold of the open form and then routing out the superfluous metal after curving. Electrotypes should always be curved as soon as possible after they are finished. The longer they stand, the harder the metal becomes and the more difficult to bend. Partridge & Anderson, the Globe Electrotype Company, both of Chicago, or any reputable electrotyper can furnish curved electrotypes. With perfect plates that lie flat on the cylinder, it is not unreasonable to expect as many, if not more, impressions from curved plates than from flat plates. A very important reason why the curved plate should stand up on long runs is this: During the printing stroke the point of contact between the form and cylinder on the rotary press is not nearly so great as that of the flat-bed press. This not only reduces the required amount of pressure necessary to obtain a sharp impression, but the wear of the plate is also reduced to a minimum.

PRINTING ON BOND PAPER.—W. R. W., Cumberland, Maryland, writes: "I enclose herewith two letter-heads which we recently attempted to print on bond paper. Will you kindly inform me just why it would not print and why the type appears to be open-face? We used new rollers (fourteen days old) and what we thought to be a good quality of bond ink. The impression of our press was as near perfect as could be, having been tested with gauges. We tried to work the job with a heavy and a light impression — dark and light color — and the enclosed specimen is the best result produced, which is very unsatisfactory. I would also like to have you give me some information covering embossing on platen presses." *Answer.*—The trunnions which support the inking rollers as they pass over the form are smaller in circumference than the composition rollers. This allows the rollers to press too hard against the type matter and wipe the faces clean,

leaving a deposit of ink on the edges of the type only. In such cases roller bearers are generally locked in the chase with the form. These support the rollers as they pass over the form and compel them to revolve in the proper manner. Even when bearers are used, it is sometimes necessary, when printing light forms, such as envelopes, letter-heads and visiting cards, to further lighten the contact between the inking rollers and the form. This can be done by securely pasting a strip of card on the track which supports the trunnions. Next to perfect inking, a hard packing and a fairly stiff ink, with sufficient drier, are essential to successful printing on bond paper. Information covering different methods of embossing appeared on page 676 in the August issue of THE INLAND PRINTER. The J. W. Paxson Company, 1021 North Delaware avenue, Philadelphia, Pennsylvania, makes an embossing compound which is highly spoken of.

DR. E. ALBERT'S RELIEF CUT.—It is a far cry from the simple conditions of presswork, a few decades back, to the complex problems that have been forced on the craft nowadays by the photoengraving and three-color plate. It was early noticed that the flat impression suitable for type or woodcuts did not produce the desired results with a mechanical half-tone. The result was flat and lifeless, without sufficient contrast between dark tones and the high lights; and in order to produce the necessary contrasts, cutting out and overlaying was resorted to, a time-consuming and painstaking process, but absolutely necessary if perfect work was desired. Many devices for the mechanical production of these cut overlays have been invented. These devices lift the burden of the pressman somewhat and lessen greatly the make-ready time on process cuts. The relief cut is another device for lessening time and labor in the pressroom, and goes to the source of the trouble by making a half-tone in relief, the solids and other parts requiring the most impression being raised higher than the high lights, so that each tone in the cut receives an impression that will best bring out its true



CORA.

Drawn by L. H. Sharp.

results. A description of this invention, by Dr. E. Albert, is as follows: "The purpose of making ready is to reduce the pressure on the light parts and increase it on the dark ones. The differences in height of the make-ready must not be held proportional to the tone values of the original, but must represent a function of values and their dimensions, and these requirements can not be filled by a mechanical make-ready on the press cylinder. Every pressman will, in a cut-out by hand, cut out a large, light sky more often than, for instance, little white flowers, standing in a dark foliage; he will also make the relief in the shaded sides of a black coat higher by overlaying with several sheets of paper than, for instance, the black of the pupil of an eye. In the one case the little white flower will receive more pressure from the ink rollers and the cylinder than the large, white sky; in the other case, the larger closed places need, as a matter of course, more pressure than a single isolated dark point, as, for instance, in the eye. But every mechanical make-ready, be it produced by gelatin or by forming a spring relief, or by powdering with resinous powders on reprints, must necessarily form the relief differences exclusively after the values of the gradations of the original, and no appreciable regard can be given the local extension of single-tone values. The mechanically produced relief will in the white flowers and light sky be equally deep, and the light tone which belongs to the flowers will not come out. In all reliefs produced in this way, *counter make-ready* will be so much more necessary the more energetic the differences in relief heights selected. Therefore, in practice, very low relief heights should be selected in order to somewhat meet this inconvenience, by which the effect of such make-ready is rather illusory. Therefore, no mechanically produced relief make-ready on the press cylinder can be a substitute for the cutting out by the hand of the pressman. The use of such primary reliefs is possible only when used as an indirect medium to transfer the even differences by impression on the surface of the press cylinder. This is the substance of Doctor Albert's relief-cut patent. Every mechanically or by hand produced primary relief can be used if it gives the necessary resistance in the impression and has the correct relief height. This latter depends, however, on the nature of the paper used; the more inferior the paper, the larger the relief; and it depends, further, on the strength and softness of the cylinder covering or tympan. The method selected for the production of a primary relief, consisting of an etching of a previously made reprint in metal of the printing form, is well adaptable both on account of the hardness of the material and because it is easy to select individual relief heights by differently strong etchings. A man with technical knowledge of etching can learn it in a couple of days, while the best etcher who has no printing technical knowledge is unable to produce a usable relief. This is just as impossible as it would be to entrust a bookbinder, because he uses paste and scissors, with making a cut-out make-ready on the press cylinder. Thus, the taste and experience of the pressman, under whose care this primary relief is produced, is what insures the success. Only this success will be obtained more rationally and in shorter time with metal and acid than as hitherto with paper, knife and paste. But, as already said, the methods selected for producing the primary relief are not at all necessary for the production of the Albert relief cut, but can be done by other mechanical processes or by the usual cut-out by hand. Every relief cut produced in this way is superior in quality to not only all mechanically produced, but also to make-ready cut-outs by hand on the press cylinder; the relief cut contains in itself the necessary changes in a make-ready in such a way that the places corresponding to the black parts of the original lie higher on the cylinder than the places corresponding to the light parts of the original, and thereby will have a very wonderful influence on the ink in the press. The ink rollers give, of course, more ink to the higher-lying dark parts than to the deeper-lying light parts, which involves a further increase of the effects of the printing which can not be obtained by any other method of making ready. Another advantage which belongs exclusively to the relief cut is the diminishing of the necessary pressure in the machine. The wave-like form of the relief cut, which has elevations only in the places where hard pressure is required, needs less total pressure than a printing form with level cuts, and this also makes the machine run lighter. The advantages obtained hereby consist not only in the possibility of printing larger forms in weaker machines, but also in less wear of the relief cut, compared with the level cut in large editions. An edition of one hundred thousand will, with proper handling, show no wear on the cut. Another advantage of the relief cut is that all electrotypes made from a relief cut are relief electrotypes with the same effects as those of the original. The value of this should not be underestimated, as the printing from the electrotype instead of from the original cut — as is nearly exclusively done in America and England — comes in more wide use, since the Albert electrotype has succeeded in producing electrotype printing forms which are identical with the original forms. Thus the relief cut is at any moment ready for print, the make-ready on the cylinder is dispensed with, the not infrequent shifting during the printing and poor register are avoided. But the by far greatest advantage consists in the rapidity and cheapness of the relief cut compared with other make-ready processes. It lies in the nature of the relief cut that it can not give good results with a too hard tympan, nor with a too soft one.



A NATIVE STEER.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

CELLULOID RESTAURANT CHECKS.— C. St. J. C., Minneapolis, Minnesota: Can you tell me where I may procure celluloid restaurant checks? *Answer.*—The Whitehead & Hoag Company, Newark, New Jersey, manufacture celluloid novelties.

BAS-RELIEF CALENDARS.— E. B. S., Baltimore, Maryland: Do you know of any printers who print and put out bas-relief calendars? *Answer.*—The Osgood Company, Newark, New Jersey, and Woodward & Tiernan, St. Louis, Missouri, supply such calendars to the trade.

VARNISHING LITHOGRAPHED SHEETS.—W. N. L. Company, Wheeling, West Virginia: Will you please give us the name and address of concerns in your immediate vicinity that do varnishing of lithographed sheets for the trade? *Answer.*—The Story Finishing Company, 209 South Clinton street, Chicago, does this class of work.

PRESS FOR PRINTING BASSWOOD YARDSTICKS.— N. W. N. Company, Geneva, Illinois: Can you tell us where we can find, made in stock, or how we can obtain, made to order, an automatic-feed printing-press for printing basswood yardsticks? *Answer.*— Full information on this subject can be furnished by F. X. Hooper, Glen Arm, Maryland.

TAILOR'S LINEN CLOTH.— H. P. Company, Seattle, Washington: Kindly inform us where we can buy linen cloth such as tailors use for writing customer's name and date of make of garment, which is sewed in pockets of coats or pants. *Answer.*— Such stock may be obtained from Bradner Smith & Co., James White & Co. and the J. W. Butler Paper Company, all of Chicago.

ENGRAVING DESIGNS ON METAL.— R. S. B., Philadelphia, who wants to find a book on engraving on metal, should address the *Keystone*, Nineteenth and Brown streets, Philadelphia, or 42 Madison street, Chicago. This concern publishes two books on the subject. One, "The Art of Engraving," costs $1.50, and the smaller book, "Hand Book of Letter and Ornamental Engraving," costs 50 cents.

JOB-PRINTER.— A. F. L., Chicago: What do you understand by the term "job-printer?" The man who prints small jobs or a typesetter? *Answer.*—A job-printer is a typesetter, though all typesetters are not job-printers. Those who set "straight" matter are properly designated compositors. A job-printer is also one who does commercial printing, though in this sense it applies more to the trade than to the individual.

HOW TO GLUE LEATHER TO IRON.— C. B., Marion, Indiana: How can I glue leather to iron? *Answer.*—To glue leather to iron, paint the iron with some kind of lead color, say white lead and lampblack. When dry, cover with a cement made as follows: Take the best glue, soak it in cold water till soft, then dissolve it in vinegar with a moderate heat, then add one-third of the bulk of white pine turpentine, thoroughly mix, and by means of the vinegar make it of the proper consistency to be spread with a brush, and apply it while hot; draw the leather on quickly, and press it tightly in place. If a pulley, draw the leather round tightly, lap and clamp.

STEEL-DIE STAMPING AND EMBOSSING.— P. H. Company, Houston, Texas: Please tell us whether steel-die stamping is called embossing, properly speaking. *Answer.*— Steel-die stamping is not embossing, although it produces the embossed effect. A special machine is required and special plates. The printing and stamping is done at one impression.

NEW TYPE.— J. W. C., Brevard, North Carolina: I am putting in a new job plant and would like to know if there is any way to keep type from sticking together when first used. Is there some chemical which can be put on new type to remove the brightness? *Answer.*— New type can be kept from sticking together by giving the form a bath in soapy water. The brightness of new type can be destroyed by immersing it in acetic acid.

CRIMEAN BOND PAPER.— F. G. Company, Allentown, Pennsylvania: Kindly advise us where we can obtain Crimean Bond paper, also the price of same. *Answer.*— This is an Eastern product and can be obtained in case lots at 15 cents per pound in Chicago. In less than case lots there might be a little additional expense on account of the additional freight. However, this would not exceed ½ cent per pound. The J. W. Butler Paper Company, Chicago, can supply you.

HOW TO TRANSFER PRINTS TO WOOD.—A. J. C. asks how to transfer prints to wood. *Answer.*— First varnish the wood once with white, hard varnish, then cut off the margins of the print, which should be on unsized paper. Wet the back of it with a sponge and water, using enough water to saturate the paper, but not so as to be watery on the printed side. Then, with a flat camel's-hair brush, give it a coat of transfer (alcohol) varnish on the printed side, and apply it immediately, varnished side downward, on the wood, placing a sheet of paper on it and pressing it down evenly with the hand till every part adheres. After standing a short time, gently rub away the back of the print with the fingers, till nothing but a thin pulp remains. It may require being wetted again, before all that will come (or rather ought to come) off is removed. Great care is required in this operation, that the design or printed side be not disturbed. When this is done and quite dry, give the work a coat of white hard varnish, and it will appear as if printed on the wood.

PRINTING ON ALUMINUM.— J. L. G., Bozeman, Montana: I read with much interest the article on "Aluminum Printing," by George Sherman, and my only criticism of the same is that it was not definite enough. Can you tell me where the aluminum can be purchased and whether any inkmaker can furnish the ink? Will it damage the half-tone to print on the metal? Can the aluminum be easily bent to shape desired after it is printed in sheets, or is it necessary to have special tools or machinery? *Answer.*— The Pittsburg Reduction Company, Pittsburg, Pennsylvania, are extensive manufacturers of aluminum for all purposes. Any reliable ink house will furnish the proper grade of ink for printing on metals. State your requirements explicitly when writing to an inkmaker. This question was adequately covered in the article referred to. Quoting from Mr. Sherman's article: "Aluminum is as 'printable' as cardboard" answers the second question. With a proper make-ready a metallic contact surface will lengthen the life of a half-tone. Have no fear of damaging the cut by printing directly on the metal. Aluminum novelties are embossed with special machinery. This part of the business is a separate industry, entirely outside the province of the printer.



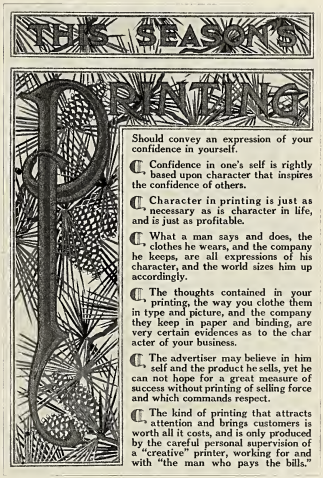
Photo by William Notman & Son, Montreal, Canada.

VICTORIA SQUARE, MONTREAL, CANADA — GRAND TRUNK RAILWAY SYSTEM.

PRINTER'S ADVERTISING

AMONG the many booklets, folders and devices received this month there are a few which stand out prominently from among all the rest. These furnish adequate material for an interesting review. Each one contains some new and original suggestion in wholesome advertising for the printer.

"THIS SEASON'S PRINTING," a charming booklet issued by the Pine Tree Press, Milwaukee, Wisconsin, attracts attention. It is rich in design and coloring, which must induce the recipient to share equal interest in its splendid advertising literature. The reproduced decorative introductory to its four pages of reading matter is printed in brown, two shades of green and gold over a background of very light blue on hand-made deckle-edge paper. The



arrangement of the text is strikingly novel. Each page is divided in the middle with a heavy rule and two light rules which extend from the top of the book to its lower edge. The rules, an ornamental scroll, a decorative initial, paragraph marks, and some word ornaments are printed in light blue — the type in black. The reading matter is set in narrow measure, with liberal white, on the outside of the dividing rules. The sound reasoning of its literature is set forth in the following paragraphs:

This season's printing should convey an expression of your confidence in yourself.

Confidence in one's self is rightly based upon character that inspires the confidence of others.

Character in printing is just as necessary as is character in life, and is just as profitable.

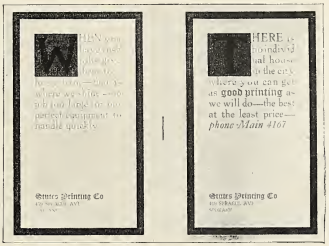
What a man says and does, the clothes he wears, and the company he keeps are all expressions of his character, and the world sizes him up accordingly.

The thoughts contained in your printing, the way you clothe them in type and picture, and the company they keep in paper and binding, are very certain evidences as to the character of your business.

The advertiser may believe in himself and the product he sells, yet he can not hope for a great measure of success without printing of selling force.

The kind of printing that attracts attention and brings customers is worth all it costs, and is only produced by the careful personal supervision of a "creative" printer, working for and with "the man who pays the bill."

TWO MODEST booklets, which possess all the features of the substantial advertising device, have been received from the Stutes Printing Company, Spokane, Washington. The typework, the chosen color scheme, the presswork, and the brief, pointed argument of "Modern



Printing," a four-page affair with an inviting cover-design, are forceful reminders of the quality of Stutes products. The open book, showing companion pages, is reproduced. The initials are in bright red and black over a yellow ground, the typework is printed in purple, and the border shows a two-color effect. The text of the other booklet, "Anti-Waste-Basket Printing," is similarly arranged. A striking picture-frame border, printed in red, and the use of different papers, are the distinguishing features.

THE November issue of *Profitable Printing*, a monthly publication by the Statesman Printing and Publishing Company, Marshall, Michigan, comes to its readers in covers of Repoussé Onyx Bond, with a bright, new design and lettering, in blue and a soft ocher tint. Among some of its bright thoughts the following bit of philosophy is commended to the buyer of printing and advertising:

Many firms have the habit of going from one printer to another for prices, whenever a job of printing is wanted, and giving it to the lowest bidder. This may pay so far as the actual cost of the job only is concerned; but suppose you have one printer to rely on — one who knows the needs of your business and what is required for its best interests and you take that printer completely into your confidence; let him become thoroughly posted on your methods until he knows just what you want, and you can bank on it that what he does for you will bring results.

THE public is not always in a receptive mood. There are times, usually during leisurable moments, when a man may be induced to read an advertising booklet, even if it is of the ordinary kind. He would barely give it a glance during business hours. The object of the booklet is to reach the heart of the man who is always busy or nearly always so — the energetic business man who believes in printers' ink. The ordinary booklet won't do for him. It must possess enough special features to induce him to give it a few moments' attention during the hurried hours of the day, when he is bound to associate the lessons that it

preaches with actual business practice. If a booklet can be so constructed that it will be a recreative relief to an overburdened mind it is sure to receive some attention when anything else would fail. Preceding the holidays, for instance, when the minds of most men in the commercial world are overwhelmed with business affairs, a timely booklet with "pleasant reflections" of other and restful moments will come as a happy relief. "About Wild Turkeys," issued by the William Johnston Printing Company, Chicago, is a booklet of this kind. It tells a charming story of "How Sammy Called the Wild Turkeys" in the woods of northern Louisiana:

". . . Yo' uns from Chicago?" greeted me as I stepped from the train. The speaker was Sammy, a typical woodsman. His blonde hair hung in ringlets and just a suspicion of whiskers on his face. A pair of steel-blue eyes peeked from a couple of slits. Sammy didn't know much about the world of letters, but all nature was to him an open book, and for a couple of weeks he read her stories to me, as only a child of the woods could.

". . . Yo' uns must see me call the turks, first right day, we uns 'll sure go."

The story leads on entertainingly, free from lengthy descriptions and generalities.

. . . He sent forth a peculiar cry. . . . The tapping of the woodpecker who was looking for the early worm gave the only answer. . . . At length came the answering call; forth went the challenge, and back came the angry retort. . . . Sammy signaled me to look, and there he stood, in an open glade, the king of game birds — in all the glory of purple and bronze. . . . A simple wing bone of his own breed, in the hands of a master, had made a call which had tempted this wariest, most cautious and keen-eared bird to respond to the superior intellect.

This cunning narrative occupies but two pages of a 4 by 9 inch booklet — not at all obtrusive. But it sets forth the whole kernel of the advertising philosophy which the book conveys:

With inanimate type a call can be made that will bring results from the most wary and exacting customer, but type, like the turkey bone, must be in the hands of a master.

A GOOD argument is to show what you have done for others along mechanical lines. "Mechanical Illustrations," a booklet of engraved specimens, from the shop of the Osgood Company, Chicago, speaks louder than words. The subjects consist of a number of wash and pen drawings which have been faithfully evolved from the articles themselves, from photographs, blue-prints, working plans and from detailed descriptions. The presswork is as good as the engraving.

J. ELLSWORTH GROSS, Chicago and New York, "photographer to advertisers and maker of pictures that tell the whole story," has just issued a booklet of eight photo studies, each one of which has secured a national reputation for itself and the products it sells. Mr. Gross has succeeded in convincing the largest buyers of magazine space that the special photo study is a most satisfactory creator of publicity.

A BOOKLET of "Twelve Ads." tells a story of the quality behind Barnes-Crosby designs and engravings. All of these are full-page designs which have appeared in recent issues of the high-class magazines. There are a number of direct reproductions of commercial articles interwoven with clever borders and mortised for typework; some designs from wash-drawings and others from clay modeling.

SOME delightful bits of nature done in half-tone and tipped on a heavy black, deckle-edge paper form the covers of a dignified folder issued by Thomson & Co., New York city. The reading matter is set in Caslon Text, with rubricated headings, and the printing is on two pages only of a quarto with closed heads.

"THE DIVIDEND MAKER," now issuing from Ward & DeLay, Chicago, is an interesting booklet on the importance of designing and illustrating to the production of good advertising. It touches briefly on booklet making in the following paragraph:

Mail-order advertisers who are carefully nursing their inquiries appreciate the importance of the booklet in connection with the "follow-up" system. The cover is the front door to the contents and gives the first impression which should excite interest, curiosity or stimulate confidence, according to the nature of the proposition. If you have no specific ideas, perhaps we can suggest something novel, for either the cover or contents.

Then follows a short description of how catchy illustrations and beautiful covers are evolved from the crude ideas of a client. The advertiser's rough sketch is shown aside of the artist's interpretation, and with it a short talk on "Creating Types":

Many of the recent advertising successes have been based on the personality of an imaginative type, whose various whims and eccentricities have a potent and strong subjective force on the impressionable public. We seek



correspondence from those advertisers who contemplate using a series of effective cartoons, or who have heretofore met with disappointment in getting satisfactory results. The accompanying figures were created by us and will shortly interest the public in a proposition of national prominence.

"TWO WAYS," an out-of-the-ordinary booklet from the Protzman-Farrar Company, Pittsburg, Pennsylvania, describes the difference between scientific and problematic advertisement writing and designing:

A science is a comprehension or an understanding of truth by the mind. A problem is a question involving doubt or uncertainty. The advertising agent has been trained, first, to sell space at the highest possible profit to himself; then to find something with which to fill the space. The creative advertiser has been trained, first, to create ideas or arguments which will establish a market; not to consider the question of purchasing space until he has originated something that will make the expenditure an investment.

The booklet is a 9½ by 12 inch open-end affair with an ornate cover-design in two shades of brown with bronzed and embossed lettering. Aside from its literary features it is chiefly an exposition of specimen advertisements created by this well-known firm of advertisement writers.

DEVICES.

THE *Philadelphia Press*.—A clever mailing folder, die-cut in the shape of a rocket, with the words "Right to the Point" on the outside fold, attracts attention.

FRED W. HAIGH, Toledo, Ohio.—A desk calendar that attracts in more ways than one. It contains a horseshoe magnet stapled to the card to suggest the missing word of a clever rebus.

JAMES H. BIRCH, Burlington, New Jersey.—"Expert Advertising," a die-cut mailing card, printed from three-color plates, is a good imitation of a champagne bottle —

labels, foil-covered cork and all. The reverse side of the card tells why you should let James H. Birch conduct your advertising campaign.

THE BISHOP PRESS, Kansas City, Missouri.— A seasonable booklet, die-cut in the shape of a football, calls attention to the superior facilities of this modern printing and engraving plant.

THE *Chicago Daily News*.—A portrait of George Washington on a mailing card suggests the veracity of a number of statements concerning circulations. It adds emphasis to the display line: "The Truth About It."

BEHRENDT PRESS, Los Angeles, California.— A round card, about the size of a silver dollar, containing the following matter: "If you think this is a genuine Rockefeller coin, you've another guess coming? 'TAINT MONEY. 'Tis simply cardboard cut and printed by the Behrendt Press." "'Taint Money" is the main display line set across the center of the card.

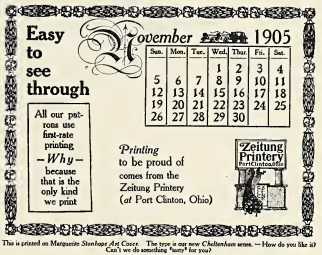
A USEFUL, "keepable" device is sure to be an enduring advertisement. It costs more than something ordinary, but it is of more real value to the advertiser, because it buys a greater share of public appreciation. A handy leather card case, with the dignified imprint of the Central Printing Company, Rochester, New York, stamped on the



cover, possesses preservative qualities. The case contains a number of blank memoranda cards, and the phrase "Lest We Forget," used in connection, cunningly applies to both the printing company and the notes of the user. The cards are withdrawn by a satin ribbon which protrudes automatically by gently pressing the case with the fingers.

D. B. LANDIS, Lancaster, Pennsylvania, writes: "I sent five hundred blotters, like the one enclosed, with a misspelled word in the next to the last line, to my patrons, to find out how many would call attention to it. I expected that this would arouse some interest." Owing to the fact that the misspelled word is placed in the body of the text it is sure to be mistaken for an unintentional error. The casual reader will charge the error to incompetent proofreading, as there is no apparent reason for thinking otherwise. The result is that this endeavor to create a novel method of advertising has done you more harm than good.

THE reproduced desk calendar composed by Paul Kuesthardt, Port Clinton, Ohio, is an artistic specimen of display composition and as well an ingenious advertising



device. It is printed in orange and black on fabric-finished paper, and the panel under the heading, "Easy to see through," is covered with a piece of glass, tipped on.

THE OPEN SHOP.

"For a great many years we had a printing-office of our own," says George P. Rowell, in *Printers' Ink*. "It took tons of type to keep the Directory pages standing and thereby save a large part of the composition bills. Now and then some requirement would run counter to the rules of the Typographical Union. I would be surprised that ours was a union office, would insist that it should not be; some men would go away, others would come and ours would be an open shop.

"After a year or two there would come notice that this or that thing would not be permitted by the union. My surprise would break out again, again we had the open shop, and again — a little later — the union would be in command. I finally gave up, concluding that on the whole union rule was most economical.

"Sometimes we needed fifty men, at other periods three or four or even two would do. The union had no soul or body. A man could be dismissed the moment work was slack. The union provided no two weeks' vacation. No union man expected to be paid when he did not work. It was go by a rule and no favors either way.

"I have always thought that were I a workman I would have nothing to do with any union; that the union is a leveler that holds poor workmen up and keeps good workmen down. Still, on the whole, as I look on the matter in the best light I have, I can not but admit that I think the labor unions have improved the conditions of workingmen."

MENTAL FOOD.

I have received THE INLAND PRINTER every month for two years. The ideas I get from it are food for me — I just devour them.— *L. F. Pealer, Wyoming, Iowa.*

CHARLES HERBERT WILSON, ILLUSTRATOR AND DESIGNER.

AMONG the art workers in Chicago seeking to develop their talents to a higher plane of achievement, Mr. Charles Herbert Wilson is notable in his way. That this view is correct, we have the evidence of the late and lamented Frank Holme, whose sketch of his pupil is subjoined with an emblematical pair of wings sprouting. An interview with Mr. Wilson regarding his struggles in the field to which he has devoted his energies produced the following brief autobiography:

"Leaving high school, took a post-graduate course with my father in a grocery at Clinton, Illinois, where I peeled decayed overcoats from onions, sliced bacon, drew coal oil and tied up sugar and cheese with great fairness and impartiality. Got some practical hunches from THE INLAND PRINTER and admired and studied the drawings of such illustrators as Abbey, Pyle, Reinhart, Frost and Gibson. My first published drawing appeared in Richard Butler's *Clinton Public*. Then I commenced sending sketches to *Grip*, a Canadian comic weekly, most of which were published and some were *paid for*. Came to Chicago, World's Fair year. Got a few sketches in *Electric Spark*. Then *Grip* lost its hold and the *Spark* went out. It seemed every paper I contributed to was marked for extinction (even those who didn't print my stuff), *Life* having been the only one strong enough to survive. But then it didn't print *enough* to hurt. Being as yet unable to earn a living by art, I went back to Clinton and let art shift for itself for several years. Then the wolf came. Having failed miserably in trade, went back to art, doing portraits in pen and ink of my friends and fellow citizens (from photos) at $5 per head. A professor came to town teaching the art of copying master works in crayon. I



CHARLES H. WILSON.
From sketch by the late Frank Holme.



DRAWING BY C. H. WILSON.



DRAWING BY C. H. WILSON.

"assisted" him, and then did crayon portraits. Was on the wrong track and discovered it; broke away and came to Chicago again, where I was "up against it for sure," the lack of practice, crayon portraits, etc., having "queered" the printing qualities of my stuff. Then I fell in with Frank Holme, at whose school of illustration I studied about a year — a great help to me, and, by the way, this is about all the art schooling I've had. Since then have been doing illustration, lettering and design for advertising purposes, putting in such leisure time as I

could, sketching various mediums (see drawings herewith). Hope to, some day, make *real* illustrations — portraying the life and character of *real live* people, that will interest, please, and, if possible, do some good. Am working overtime with that end in view."

ORIGIN OF I. T. U. CONSTITUTION.

It will surprise many members of both organizations to know that the constitution of the International Typographical Union was derived from that of the Odd Fellows. In a recent Johns Hopkins University Circular, after briefly sketching the origin of the Typographical Union, Dr. George E. Barrett tells us:

"As early as 1836 an attempt was made to unite the typographical societies in the United States in a national organization. At a national typographical convention held in Washington, November 7-11, 1836, a constitution was



DRAWING BY C. H. WILSON.

framed and submitted to the various societies. In 1837, this constitution was amended in minor details and the National Typographical Association formed. The association, however, apparently died at its birth. In 1850, a call for a national convention was issued by the New York, Boston and Philadelphia typographical unions, and on December 2, 1850, a 'National Convention of Journeymen Printers' met in New York, with delegates present from six unions located in five States. Desirous of securing a fuller representation before taking decisive action, the convention adjourned for a year without drawing up a constitution. At the convention held in Baltimore in 1851, ten unions in seven States were represented, and the convention proceeded to the formulation of a constitution for



DRAWING BY CHARLES H. WILSON.

the proposed national organization. For this purpose a committee of seven was appointed. The committee finished its labors in one day and the constitution submitted was adopted by the convention with only a few unimportant changes.

"The constitution thus adopted was probably the earliest constitution of a national American trade union. It remained unchanged even in many minor features until 1885, and its main outlines are still perceptible in the present constitution of the International Typographical Union. As other trades formed national unions, the constitution of the printers was studied closely and to a considerable extent imitated. It is consequently a matter of some interest to determine the source of the constitution of 1851.

"The committee which drew up the constitution of the Typographical Union borrowed almost without change, except for unimportant omissions, the constitution of the Right Worthy Grand Lodge of the Independent Order of

Odd Fellows of the United States of America. No mention of this fact was made in the report of the committee, but a comparison of the two constitutions reveals such striking similarities, both verbal and general, that the connection between them can be clearly established. A single clause, taken almost at random, will illustrate their similarity. Article IV of the Constitution of the Grand Lodge of the Odd Fellows read in 1851 as follows:

> The Grand Sire shall preside at all meetings of the Grand Lodge, preserve order, and enforce the laws thereof. He shall have the casting vote whenever the Lodge shall be equally divided; but shall not vote on any other occasion. During the recess of this Grand Lodge he shall have a general superintendence of the interests of the Order and make a report to the next stated meeting of his acts and doings in relation thereto. He shall not hold any elective office in any state, district, or territorial Grand Lodge or Grand Encampment, while acting as Grand Sire.

"Sec. 1, Art. IV of the Constitution of the National Typographical Union as originally adopted read as follows:

> The President shall preside at the meetings of the National Union, preserve order, and enforce the laws thereof. He shall have the casting vote whenever the National Union shall be equally divided; but shall not vote at other times. During the recess of this National Union, he shall in conjunction with the Vice-Presidents have a general superintendence over the interests of the craft; and make report immediately upon the assembling of the National Union of his acts and doings in relation thereto. He shall not hold any office in a Subordinate Union while acting as President of this National Union.

"All other parts of the two constitutions show the same similarity. The seventeen articles of the Odd Fellows' constitution were condensed into ten, but the changes made were almost without exception unimportant. Even in a matter so vital to a new organization as taxation the committee submitted to the convention a provision exactly like that in the constitution of the Grand Lodge of the Odd Fellows, namely, that the subordinate bodies should pay ten per cent of their receipts to the national body. The convention reduced the percentage to five, but retained the basis of taxation. The constitution as originally submitted provided for State Unions to correspond to the State Grand Lodges of the Odd Fellows, but the non-existence of any such bodies led the convention to make the local unions the constituent elements in the National Union.

"The distinctive characteristic in the structure, thus constitutionally outlined, was the predominance given a representative body known in the one case as the Grand Lodge and in the other as the National Union. This body possessed 'exclusive jurisdiction,' it was made the 'ultimate tribunal to which all matters of general importance . . . . shall be referred,' and its 'decisions thereon' were to be 'final and conclusive.' It elected all officers, passed all laws and decided all judicial questions. Legislative, judicial and executive powers were thus combined in one body.



REFLECTIONS AT COQUILLE, OREGON.

"The general plan of the constitution of the Grand Lodge of the Odd Fellows fitted in well with the vague aims of the founders of the Typographical Union. The Odd Fellows have always had a highly decentralized form of government. The central organization designed by the Typographical convention was not intended to be other than legislative and judicial. The powers which it was believed such a body could beneficially exercise were very largely such as were exercised by the Grand Lodge of the Odd Fellows. It was not supposed that the coöperation of the local unions would go very far. A government by a kind of supreme council consequently answered every purpose. The regulation of the movements of members from the jurisdiction of one local to that of another was for many years the chief function of the Typographical Union.

"When at a later time the functions of the National Union expanded, the old form of government proved itself unsuited to the new conditions. For twenty years enterprising spirits among the printers urged the reorganization of the National Union, but the old constitution held strongly, and even at the present time gives distinctive form to the government of the Union."



L. J. FRANCOIS, French advertising specialist, is publishing a novel little monthly entitled *Publicity*. There are two columns to the page — the first in French, the second in English — each containing the same matter side by side. Even the title and much of the advertising is divided in the same way.

A NUMBER of years ago a Mr. Sullivan, a Chicago architect, printed for private distribution a book of blank verse, which he entitled "Imagination." It should have been called "Onomatapoeia." It had no particular meaning in any of its lines. Like the all too premature street-car line, it began nowhere and ended nowhere. But it was pleasing. The compositor on a hot day setting up the "stuff" singing along like "Soft sighed the south wind soothing o'er the seas," almost fell asleep with his nose in the space-box, and to the cursory inquiry of a companion: "Whatchasettin', Jim?" replied, "Oh, I doanno — just a waller o' words."

THERE is probably no work so interesting and instructive to the devotees of the higher photography than the annual issued by Tennant & Ward, 287 Fourth avenue, New York, entitled "Photograms of the Year." These give a comprehensive survey of the progress of photography in America and abroad each year. We are in receipt of the annual for 1905, which is packed with illustrations of every kind of photogram, and these being ably criticized in the text give to the student a deeper insight to the art than can be appreciated until the work is utilized intelligently in this way. Many who take up photography have little appreciation of its abiding and deep delights until they obtain a realization of its power of expression, and there is no work at so reasonable a figure that will more readily give the aid to break away from the mere record-making snap-shotting abominations than "Photograms for the Year." The price of the work in paper covers is $1; library edition $1.50, postpaid. Obtainable through The Inland Printer Company.

A NOTABLE contribution to historical literature is given by A. C. McClurg & Co., Chicago, in "Historic Illinois," by Randall Parrish, whose stirring and romantic works, "When Wilderness Was King," "My Lady of the North" and "A Sword of the Old Frontier," have proved his wide research and historical accuracy. The story of Illinois is rich in stirring incidents, and the author leads the reader to a close and appreciative sympathy with the heroic figures of Marquette, Tonti, La Salle and all the indomitable spirits which have graced the records of the great State of Illinois. While the book does not attempt an exhaustive history of the State, historical facts are given with all the fascination of a romance, and no traveler on business or pleasure can fail of experiencing a profound interest in allowing his mind to go back with the author in the graphic story of the great deeds accomplished and the privations endured on ground which he may heretofore have deemed devoid of other than the most prosaic incidents. The book is admirably printed from large, old style type, and the presswork is notably good. It is 6 by 9¼ inches in size and has 490 pages with map, and fifty illustrations printed on plate paper from half-tones of a fine screen, the tone of the illustrations being a soft green giving a very pleasing effect. The paper used in the letterpress resembles the hand-made variety, which, being without gloss, is both attractive and restful to the sight. The binding is a dark green buckram, the title stamped in white, with a medallion in gold stamping of a figure of a frontiersman of the old time. A table of contents and a very complete reference index round out the many excellent features of this valuable work. Price $2.50 net.

EDINBURGH has a historical reputation for the making of books, and the recent publication of Mr. Hayden Sands' "The Valley of Dreams" will go far to sustain that reputation in the estimation of the purchasers of this handsome book of verse. (Edinburgh: T. N. Foulis, and Boston, Alfred Bartlett.) The book is printed on heavy deckle-edge hand-made paper, from new type resembling what is known as old style antique, a beautiful and readable face, the fine presswork and good black ink giving it the required distinction and color. The illustrations in line, initials and decorative end papers are by Adolfo de'Nesti, who has admirably met the spirit of the author and shows a unity and classic grace of expression by no means usual. The book is 5½ by 8 inches and contains about one hundred and twenty-four pages. It is bound in blue-gray boards with parchment back in white; lettered in dark blue on cover and gold on back. A silken book-mark adds to the elegance of the work. Mr. Sands discards the affectedly archaic "foreword" and in the "introduction" to his verses deprecatingly says: "Knowing full well how even the simplest of allegories or symbolical fantasies are oftentimes open to misinterpretations, a word or two concerning the following poems may not be amiss," and goes on to explain that the first flower of spring and the brightly colored leaf of autumn awaken in one sensations which are highly disproportionate to those sensations which their tangible forms themselves present. Space forbids extensive quotations from the book, but the following will serve to indicate the interest the reader will find in the verses in those personal moods which give to poetry its fullest charm:

Throw me a spray of some fair damask bloom,
Trembling with dew upon the Evening air;
Come with clear hyacinths and round my tomb
Fan with their perfume thine unbended hair.
Come with light moan and let thy liquid eyes,
Thine eyes alas, thine eyes which to me seemed
Brighter than stars within the midnight skies,
Hallow the spot, where once in life we deemed
That all was beautiful, and fair, and strange.
And on these flowers here outpour thy breath,
Wet with thy tears their heads which downward range
In lessening circles through the hills of death;
That I may ever feel thine essence here —
Thy love, thy breath, thy spirit's faith, thy tear.

A marked copy, directing attention to a clipping from THE INLAND PRINTER, brings to our notice a rather novel — that is, it would be a novelty in this country — publication — the *Monthly Herald* of the Manchester and Sakford (England) Equitable Coöperative Society. It is the house book of one of the great British coöperative societies, whose wonderful success astounds us. There is nothing in the copy before us to indicate the sales, dividends, profits, etc., but they must be considerable, for the range of the society's business is wide. There are "Equitable" shoes and "Equity" bread, cures for headaches and rheumatism, and so on through all the range of humanity's every-day wants, while members are appealed to to patronize their own insurance company and to call on the mortgage department when they want money. The society has many branches, but it seems to cover more ground as a merchant than a department store. And yet it doubtless was of

humble origin, for in the days of its prosperity, one can become a member by subscribing for a $5 share and paying 25 cents down. The *Herald* contains a large quantity of reading matter of interest to working people, all seemingly selected so as to be in keeping with its querulous motto, "What do we live for if not to make life less difficult for each other?" (George Eliot.) Incidentally we get a glimpse of why the coöperative movement is so successful in Great Britain. The *Herald* is edited by Harold Denham and is creditable in every way, and especially so when we consider the work is done in the gentleman's spare time, and, like the magazine, is given gratis. This self-sacrificing spirit has probably had as much to do with the onward march of coöperation as the boasted business sense of the British workingman.

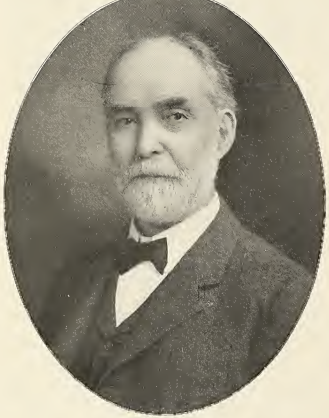
TO THE MEMORY OF FRANKLIN AND HIS DISCIPLES.



THE INLAND PRINTER, beginning with its issue of December, 1905, seeks to record to the memory of Franklin and to the memory of those who have followed the printing craft as "old-time printers" the history and reminiscences of these men, as far as possible, as a pleasing tribute to the great American whose two-hundredth birthday anniversary is celebrated this month, and as a gratification to all readers interested in the old-time craftsmen.

JAMES HAYDE.

An interview with Mr. Hayde proved most interesting in reminiscences of the old days in Chicago, and some of



JAMES HAYDE.

these, it is expected, will be introduced in this department in future issues. At the present time space allows only the very modest account which was obtained from Mr. Hayde. "I was born," he said, "in Ireland in 1836, and came to Canada in 1851, where I learned the printing business in the *Gazette* office, Hamilton, Ontario. I worked on the *Times* of that city and the Elora *Backwoodsman* in 1856-59. I was married to Eliza Coulter, at Hamilton, in 1858, and we are still in the harness, after raising a family of seven children, five of whom are living. Worked in St. Louis the winter of 1859-60, subbing on the *Republican* and *Democrat*, and in the book office of the *Christian Advocate*.

"I came to Chicago in the spring of 1860, and subbed on the *Times* until that paper was merged in the *Herald*. Too many printers and dull business influenced me to go to weighing grain in Munger & Armour's elevator, near Wells street bridge, where I remained until the *Morning Post* was started, in 1861. I worked on that paper until a strike was called in 1863. In the fall of 1863 I started the *Workingman's Advocate*, and assisted as editor, canvasser, collector, typesetter and carrier for that paper until my health broke down in 1865, when I sold the paper to Andrew Cameron, under a guarantee that he would run it at least five years. This recalls the fact that I was one of the first delegates from Typographical Union, No. 16, to the first trades assembly in Chicago.

"To recruit my health at outdoor labor, I went opening grain-car doors as an assistant to the grain inspector on the North-Western Railway.

"In December, 1865, I was appointed a grain inspector, and served nine years in the employ of the Board of Trade and the State of Illinois. In 1874 I was appointed chief grain inspector at Cairo, Illinois, and a year later, when the inspection of grain at Cairo was discontinued, I was engaged by Halliday Brothers to superintend their elevators and grain buyers in Illinois, Indiana, Kentucky, Tennessee and Missouri.

"In 1881 I returned to Chicago, bought a membership on the Board of Trade, and am still engaged in the commission business."

ARTISTS' MISFORTUNE.

A heavy loss has fallen upon the Charles Shonk Company's lithographic designers and artists, Chicago, by the complete destruction of the plant by fire on Tuesday, December 19. The specialty of the company was lithographed metal signs, and a fine corps of artists had been gathered, each one a specialist in his line, by which means the product of the company was made singularly notable for excellence. These artists and the other employees of the company are out of work this Christmas season, and as the firm will not have its new premises built inside of seven months or more, employers who require the services of artists or workers in lithography are in a position to benefit themselves and lend a helping hand to these men, many of whom have lost severely in personal effects as well as losing their positions. THE INLAND PRINTER invites employers throughout the country to correspond with Mr. Frank L. Boud, 210 East Fortieth street, Chicago, who will place them in communication with any of the employees in the various departments that may meet their requirements.

FLOORED.

Mrs. Chugwater — Josiah, what is the "fourth estate"?

Mr. Chugwater — The press, of course. How many times ——

Mrs. Chugwater — And what are the other three?

Mr. Chugwater — They're — they're — you can find that out for yourself. You musn't depend on me to tell you every little thing.— *Chicago Tribune.*

OF PRICELESS VALUE.

I could not afford to be without THE INLAND PRINTER in my office, as it is of priceless value to the employees.— *Carroll C. Allen, Glencoe, Minnesota.*

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

BLANK PUBLISHING COMPANY, California.— This department does not offer adverse criticism on printers' specimens submitted by a competitor in the same field.

THE Review Printing House, Bridgebury, Ontario, has sent a number of typographical novelties. The business headings and cards are models of neatness. The colored inks and papers are in complete harmony.

THE printed products of Charles Lawson Wood, Atlanta, Georgia, are noteworthy as exemplary specimens of neatness and mechanical perfection. A number of indexed cards in a recent package show perfect rule joinings and discreet typography.

TRENT PRINTING COMPANY, Knoxville, Tennessee.— The typography, decoration and color effect of the letter-head are well chosen. Missal initials printed in red and used with Flemish Black or Engravers' Old English impart dignity and refinement.

HAYDEN, The Printer, Olean, New York, has produced some dainty effects with plain typework. Rules and borders have been used to advantage in some instances, but none of the work is overdone. The use of colors also exhibits moderation, and the papers are in keeping. A classic title is reproduced.



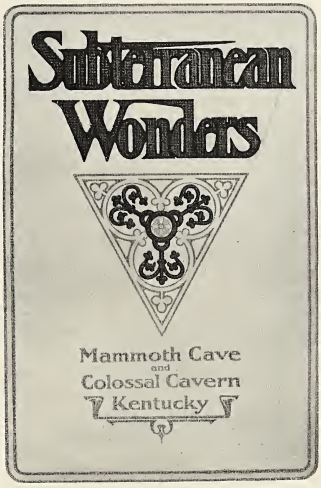
AN appropriate selection of type-faces and correct usage are responsible for the rare quality of specimens submitted by Huntley S. Turner, Ayer, Massachusetts. An attractive circular announces the installation of a new Whitlock press to meet the requirements of an increasing patronage.

"DREAMS OF CHILDHOOD," a booklet of infants' dresses, is a dainty product of F. S. Blanchard & Co., Worcester, Massachusetts. It is notable as a specimen of exquisite coloration. The cover and contents are printed on pure white Strathmore deckle-edge paper, and scattered throughout are a number of splendid half-tone printings tipped in decorative panels of art brown with a soft green background. The title is embossed without printing and enclosed with a rich floral border of soft colors. The booklet shows closed edges at the top, and it is tied with white baby ribbon. The register is perfect.

"THE painstaking care with which each order is handled in this printshop gives our product a character that distinguishes it from the ordinary." The assertion is supported by the typography and presswork of a blotter which contains the above message from the Great Falls Stamp Works, Great Falls, Montana.

JAMES NEWMAN, New Orleans, Louisiana.— The 1906-1907 calendar is a marked improvement over the previous issue, but the color scheme is still open to criticism. Primary red, green and purple form a poor combination when evenly divided. Two colors, preferably black and red, would be more effective. The register is exceptionally good.

A PACKAGE of high-grade booklets and folders has been received from the Corbitt Railway Printing Company, Chicago. "Subterranean Wonders" is an exemplary specimen of high-art designing and printing in colors. The



reproduced cover is in red and two shades of blue on a tinted fabric-finished paper. The contents are in Scotch Roman, with decorative initials and stylish running heads.

THE current issue of the *Electrotype Journal*, published by the Franklin Company, Chicago, is replete with new and original designs of calendars and calendar pads for the current year. The cover is a striking specimen of drawing, engraving and printing. A Japanese landscape, reproduced in the original colors, is a distinctive feature.

A BLOTTER from the Insley Printing Company, Portland, Oregon, contains an illustration of a pyramid of half a million envelopes, which represent an order printed for the Lewis and Clark Centennial. A reduced facsimile of the job is shown also with a few remarks concerning the facilities of this house to turn out large orders quickly.

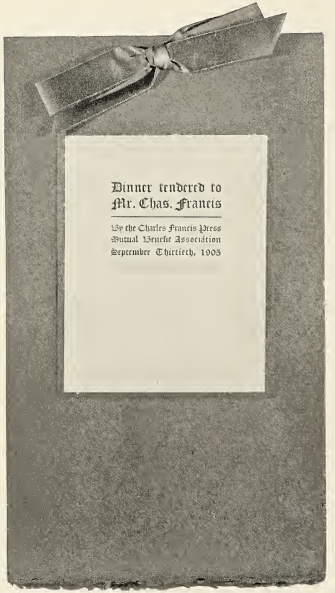
THE various effects that may be produced by the use of different color schemes on a wide range of papers are shown in a number of printings of an envelope corner-card from H. H. Lampman, Neche, North Dakota. Color has much to do with effectiveness in display composition. An original proof which has been rejected by the customer often may be made acceptable by altering the color scheme.

W. H. TOWNER PRINTING COMPANY, Bellingham, Washington.— The house letter-head and envelope show the value of adhering to a single well-chosen series of type. The matter is symmetrically grouped and illuminated with judicious whiting. It is a good idea to adopt a certain style of composition throughout a series of office stationery. This plan has been properly carried out in making the bill-head and envelope a modified copy

of the letter-head. Elimination of the panels and the use of smaller type for the subordinate matter is suggested as an improvement of the "Christopher" bill-head.

A most interesting series of blotters is issued by the Field, Forest and Shore Publishing Company, Portland, Maine. Each blotter contains a choice bit of philosophy set in neat paragraphed style, with liberal margins, enclosed with a parallel border of half-point rules printed in red. The address of the firm is in six-point in the lower right-hand corner. The blotters are of small size, issued as envelope enclosures.

The souvenir bill of fare issued at a dinner tendered to Charles Francis by the Charles Francis Mutual Benefit Association, New York city, is a masterly production. The matter is stylishly composed and printed in art



brown surrounded with decorative borders of light blue on individual leaves of cloth-finished paper. These are tipped in embossed panels on chocolate-colored cover-paper. The second page contains a duo-tone portrait of Mr. Francis. The device is in the shape of a portfolio, tied with brown satin ribbon.

L. Voke, Hartford, Michigan.— The flourets, as used in the letter-heading, have no decorative value, and they conflict with the ruled panel. The typework could be further improved by removing the underscoring and by arranging the publisher's name in smaller type in the lower left-hand corner of the panel. The display of the note-head is too large and the composition is crowded. The compositor must not depreciate the value of white space.

W. H. Astley, Lincoln, Nebraska.— Many of the specimens of commercial printing represent a great deal of exertion in an effort to produce out-of-the-ordinary results. In typography the simplest designs are the most forceful, as composition is more often bettered by what is omitted than by what is committed. Only in exceptional cases can typework be improved by the use of rulework and ornaments. No printer can profitably produce complex panel designs without adding at least fifty per cent to the cost of composition and make-ready. An elaborate design printed in several clashing colors looks worse and costs more to produce than plain typework in one color. Even the "Righter" letter-head, one of the best specimens in the collection, could be made more effective by eliminating the ornament and underscoring. The envelope corner-card for the same firm is a good example of harmonious type and rule work, and it offers a suggestion for the improvement of some of the other work.

The prospectus of the Thanksgiving number of *Collier's Weekly* is notable as a specimen of particular printing. The cover is of Repoussé Onyx Bond, with a tinted groundwork of turkey gobblers. The title is composed in square style and printed in red and black on the upper half of the sheet. A three-color reproduction of "The Tramp's Thanksgiving," by Maxfield Parrish, is tipped on the second page. The text is set in narrow measure and a number of appropriate marginal illustrations supply additional attraction.

The Inland Printer is indebted to Frank D. Gunn, of the Regimental Press, for a copy of the "History of the Thirteenth Regiment, United States Infantry." In an accompanying letter, dated Angel Island, California, Mr. Gunn says: "The entire book was printed on a 10 by 15 Chandler & Price Gordon, and all the work, except the binding, was done by enlisted men in our regiment. This regiment was booked to leave for Manila on October 5, and the time allotted to the printing was necessarily limited. The command was the 'first at Vicksburg,' and also the first in the whole army to turn out such an elaborate history. We are also the only regiment that publishes a newspaper." The volume is bound in cloth and contains 340 pages, numerous half-tone and line engravings, maps and tabular matter. It has an excellent typographical style and the presswork is beyond criticism. Copies of *The Infantryman*, the regimental paper, accompany the book.

Dignity and refinement are characteristic of the works produced by D. Gustafson in the little print-shop at Red Wing, Minnesota. All of the specimens are free from evidence of a strained effort to produce something original, and yet the results are out of the ordinary. A vest-pocket pro-


Membership Card

Red Wing Choral Society

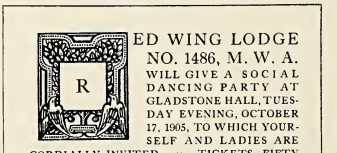
Season 1905-1906

M

is entitled to membership in the Red Wing Choral Society for the season 1905-1906

Secretary

gram of the annual meeting of the Minnesota Library Association is worthy of description. It is a 2¼ by 3¼ inch booklet, with open ends, printed on Repoussé Onyx Bond. The text is printed in Caslon Old Style and Caslon Italic, with Engravers' Old English for headings. Each page is enclosed with a dainty border in art brown, and the printing is on the odd pages


R ED WING LODGE NO. 1486, M. W. A. WILL GIVE A SOCIAL DANCING PARTY AT GLADSTONE HALL, TUESDAY EVENING, OCTOBER 17, 1905, TO WHICH YOURSELF AND LADIES ARE CORDIALLY INVITED. :: TICKETS, FIFTY CENTS PER COUPLE. PLEASE PRESENT INVITATION

only. The cover is of dressed kid, tied with a silk cord, and the printing is in imitation of hand-tooling. This effect is produced by printing a line engraving in a brown tint with a heavy impression. Two stylish cards are reproduced.

The far-reaching influence of technical instruction is shown to advantage in the twelfth volume of the *Polytechnic Typographia*, produced by the young printers of London, England. The typographical designs reveal genuine artistic talent and there is evidence of careful workmanship in the word and line spacing and the rule joinings. The colors are well chosen and harmonious. F. E. Alexander, instructor in presswork, deserves much credit for the excellent results that have been produced in the half-tone

printings. The three-color subjects, of which there are four examples, show strong delineation and a naturalistic treatment of tones. In addition to an extensive showing of the products of the students of the various departments of the Polytechnic Annex, there is an instructive chapter on "Three-color Process Printing," by D. Greenhill; and other matters of interest to the trade.

HARRY M. GAINES, Richmond, Virginia, writes: "Most of your reproductions are credited to employing printers. Is this because the journeyman does not send the work himself, or because he is only a journeyman? I should think that the man who does the actual work and who studies out the arrangements and combinations — who makes the happy hits — should receive the credit, rather than he who owns the shop and hires him." This department is most impartial in its credits and criticisms. It prefers to mention the designer or the compositor in most instances, and under no circumstances does it offer adverse criticism on specimens submitted by any one but the actual author of the work. The compositor's name is sometimes inadvertently omitted, while in other cases the absence of a signature is the result of modesty. Specimens of this kind are credited to the publishers. A careful reading of the review will disclose the error of the assertion that most reproductions are credited to employing printers. The commercial printing submitted by the writer of the above letter does not merit reproduction. Much of the work would be improved by eliminating the rulework and underscoring. The presswork is poor.

Oakland, California, the specimens show lack of attention to details; Manz Engraving Company, Chicago, a Spanish dancing girl, by the three-color process, in their November blotter; Huntley S. Turner, Ayer, Massachusetts, an artistic envelope corner-card printed in two colors over a tint-block background; Chase Brothers, Haverhill, Massachusetts, "Suggestions," for November, shows a marked improvement over previous issues; Thomas Todd, Boston, Massachusetts, an attractive desk calendar containing a clever home-made jingle; Alfred Allen Watts Company, New York city, a well-arranged and splendidly printed catalogue of rain coats; C. H. Jugensen, Sleepy Eye, Minnesota, the booklet submitted is a promising medium of publicity; Samuel Bingham's Son Manufacturing Company, Chicago, a first-rate specimen of type art and half-tone printing, showing their extensive roller-manufacturing plant on Canal street, a group of salesmen, a list of users of Bingham products and an artistic page of reading matter; Smith & Porter Press, Boston, the Pilgrims' Thanksgiving is well illustrated in a November desk calendar; the Canterbury Company, Chicago, "The Salesman's Creed" is a specimen of dignified printing in orange and black, with a picture-frame border; the Art Printing Company, Augusta, Georgia, some clever chap-book creations; John T. Palmer Company, Philadelphia, a blotter with a handsome decorative panel, reproduced in three colors from an oil painting; Herald Publishing Company, Milford, Massachusetts, a few modern type-faces and up-to-date composition will add character to your work; James R. Harris, Elk Mound, Wisconsin, plain typework printed

Hal Roorbach, Who Prints

all that's best in
Art Printing

Ennis, Texas

AN ornate letter-head printed in the shop of Eugene Biggers, Corsicana, Texas, for Hal Roorbach, at Ennis. "Roorbach" in red, balance in black, on cloth-finished paper.

THE Matthews-Northrup Works, Buffalo, presents a notable showing of designing, type art and letterpress in a collection of distinguished specimens of modern booklet-making. The George Eastman dinner bill is an elaborate conception. Its cover-design is in rich colors and embossed on a background of solid gold, and an original style of composition is shown throughout. It is printed on hand-made paper, and its unique binding is a feature. The pages are imposed in consecutive order and printed on one side of the paper only. An ingenious plaited fold shows double pages with closed outer margins, open heads and lower edges deckled. The cover is of stiff boards, bound with parchment. The device is withdrawn from its embossed case by means of a protruding silk ribbon. "The Larter Gold Book" also is deserving of descriptive mention. Both of its outer cover-pages show a solid gold-bronzed effect with embossed design and lettering. The contents are a revelation in naturalistic reproduction by the half-tone process. The covers of a booklet of the Mercantile Safe Deposit Company represent the inside and outside of the massive doors and time locks of their safe deposit vault. The design is done in half-tone and completely covers both sides of the stock. This review should include mention of a handsome souvenir menu booklet of a luncheon given to President Roosevelt by the city of Richmond, Virginia, and a catalogue of advance information, printed for the Peerless Motor Car Company.

FOLLOWING is a brief review of additional specimens received: William M. Clarkson, Geneva, New York, an example of perfect rule joining; George H. Ellis Company, Boston, Massachusetts, "The Football Girl," a specimen of vigorous womanhood, in the November issue of a series of attractive monthly calendars; *Adams County Free Press*, Corning, Iowa, the post-card is neat and tasty; *Lincoln Freie Presse*, Lincoln, Nebraska, a novel blotter, printed in imitation of a pyrogravure; Stutes Printing Company, Spokane, Washington, novel type effects and harmonious color combinations have produced an interesting series of business cards; D. Gustafson, Red Wing, Minnesota, a package of choice booklets and commercial printing; Moffit & Son, Pilot Point, Texas, the large amount of reading matter in the poster is well arranged and the display is attractive; John F. Schneider, Denver, Colorado, fewer ornaments and a better quality of cover white would improve the folder; N. & G. Taylor Company, Philadelphia, "The Tenth Arrow of Ye Third Quiver," a notable issue of a series of clever booklets; Lennis Brannon, Talladega, Alabama, a striking letter-head, in Cathedral text, with rubricated initials; *Spokesman-Review*, Spokane, Washington, a panoramic view of a rich agricultural section of Washington, done in half-tone and issued as an advertising folder, sets forth the resources of the territory reached by an enterprising newspaper; the Bay City Press, in black ink is more effective than ornamented composition in all the colors of the rainbow; Edwin C. Van Alstyne, Hackensack, New Jersey, the golden wedding souvenir is original and attractive; the Herrick Press, Chicago, "Play to Win," a novel post-card with a decorative panel showing the queen of diamonds up to date; Fred W. Haigh, Toledo, Ohio, a miniature insurance policy tipped on a desk calendar arouses interest and brings out a good point; Brown Printing Company, Ada, Indian Territory, the "Doss" letter-head reveals better taste than the other ornamented and highly colored specimens submitted; John W. Little & Co., Pawtucket, Rhode Island, "Be not anxious," the text and sermon in a recent issue of a series of religious blotters; Binner-Wells Company, Chicago, *Commercial Originality* — as good as its predecessors; Shaw & Borden Co., Spokane, Washington, "Another Spokane Enterprise," a handsome illustrated and descriptive booklet of the proposed building of the Young Men's Christian Association; Natchez Printing Company, Natchez, Mississippi, the blotter announcement reveals a striking color effect; William J. Gregory, St. Louis, Missouri, a careful study of color values and close attention to mechanical details will effect necessary improvements in your work; Fred Weinmann, Frankfort Station, Illinois, all of the work is above the average and there is a noticeable improvement over previous specimens submitted; R. L. Polk Printing Company, Detroit, Michigan, the blotter is a good specimen of attractive display composition; McCurdy & Norwell Co., Rochester, New York, the cover of the new mail-order catalogue is clean-cut and attractive — it should encourage interest in the voluminous contents; Oscar W. Williams, Huron, South Dakota, plain typography has greater force than an intricate design of brass rules and ornaments.

TYPEFOUNDERS' SPECIMENS.

THE Inland Type Foundry, St. Louis, has prepared a handy series of indexed cards for the stoneman. Layouts of various forms are shown on individual cards, and these are arranged in a pocket for immediate reference. It is a lasting advertisement for Inland products.

TWO BOOKLETS that deserve the attention of progressive printers are now issuing from the printing department of the American Type Founders Company. The one is a showing of Flemish borders and the other illustrates the artistic possibilities of "Six Decorative Borders," the Thistle, the Sansom, the Teasel, the Meadow, the Grille and the Strand. The Flemish borders are characterful and pleasing, and may be worked to advantage in all classes of work. They are made for one or two colors.

I AM a regular reader of your valuable magazine and find it a great help to me in my work.—*A. W. St. John, South Berkeley, California.*

TRADE NOTES

MR. H. FRIEDLANDER has taken the agency for THE INLAND PRINTER at Montreal, Canada, and is rapidly increasing his list of subscribers.

MR. DAVID C. HUNTER, whose work was the subject of a descriptive article in the December number of THE INLAND PRINTER, has formed a partnership with Mr. S. J. Kennedy, with studios at 735 Athenaeum building, Chicago.

THE Eastern Tablet Company has recently purchased the factory and business of the Hopper-Morgan Company, tablet manufacturers, of Watertown, New York, and will succeed them in the business in that city.

MR. LOUIS LANGE, the expert in Brehmer machinery, has joined the selling force of the Charles Beck Paper Company, of Philadelphia, and will devote his time and attention solely to the productions of the Brehmer factory.

THE Keith Paper Company, Turner's Falls, Massachusetts, in order to meet the steadily growing requirements of its business, is erecting extensive additions in the way of storerooms to its already large storage equipment.

TO BETTER accommodate his growing American trade, Karl Krause, Leipzig, Germany, manufacturer of machinery for bookbinders, etc., has established a branch house at 191-197 Center street, New York city, where a full line of Krause machines will be kept in stock. This branch will be in charge of Mr. H. Hinze and a capable staff of assistants.

BARNES CROSBY COMPANY has purchased the engraving establishment recently owned by C. L. Wright & Co., located at 132-136 West Fourtenth street, New York city, and has secured a five years' lease of the premises. With the equipment thus obtained and the addition of much new apparatus which is being installed, the company will have one of the most complete engraving plants in the East. The location is an ideal one, being in the center of the business district.

MR. LOUIS SCHAUPPNER, long and favorably known to the printing trade in Chicago and elsewhere, has purchased an interest in the Western Printers Supply Company, of Chicago, and has associated himself with that concern. Mr. Schauppner is a practical printer and typefounder and represented in years past the Bruce & Conner Typefoundry, the American Typefounders Company and the Inland Type Foundry. Before the organization of the American Typefounders Company he was in business for himself, and as the Western Printers Supply Company will shortly take up the business of typefounding, Mr. Schauppner's experience as a practical printer, typefounder and salesman should be most valuable to his new interest.

THE Crescent Embossing Company, of Plainfield, New Jersey, whose plant was damaged by fire October 14, was especially fortunate in making an early settlement with the insurance companies and in having their machinery department but slightly damaged. Operations were resumed October 25, and the company now reports its entire line of over twenty presses with an extra force of employees working thirteen hours a day, and that it is filling orders promptly for all its regular goods. The company carried a considerable stock of goods in New York city and has found this a very great benefit at this time.

WHERE HE TRIPPED.

I often think of a man named Tripp who issued a daily in Fall River, Massachusetts, and never came to Boston without dropping in on me for an advertisement order; and it used to seem that there could be no price named that would be low enough to cause him to decline what was offered. Wondering what sort of a proposition I might be up against, I said to him one day, "Mr. Tripp, there was a Fall River printer in here last week, that knows all about you and your paper, and he assured me that you only print seventy-five copies." The poor man gave a start. His face expressed pain. He was silent for a moment, then rose, walked to the window, looked out, turned and came solemnly back to me and said, impressively, "Mr. Rowell, I give you my word of honor I have never printed so small an issue as seventy-five copies since my paper was started." He paused for fully half a minute and then added a saving clause—"Unless it may have been on a very rainy day."—*From "Forty Years an Advertising Agent," by Geo. P. Rowell.*

COPYRIGHT OMISSION FATAL.

That American books copyrighted in England might be reproduced in the United States from English editions without infringement of the American copyright law was the decision on Monday, December 18, 1905, of Judge Kohlsaat in the United States Circuit Court, Chicago. The result is expected to be a radical reduction in the price of many popular books supposed to be protected by American and English copyrights. The decision was in the case of the G. & C. Merriam Company against the United Dictionary Company, of Chicago, for alleged violation of copyright in reproducing the Webster's High-School Dictionary that had no notice of copyright in its English edition so as to evade English prejudice. This Judge Kohlsaat held to vitiate the copyright. The United Dictionary Company imported an English copy, photographed it and procured plates for their own edition.

A NEWSPAPER ESTIMATE.

To me the *Sun* is often irresistibly funny. No paper likes to get into an argument with it. If it is attempted the opponent is likely to find himself high and dry, and to be seen to be in that position by others before he begins to realize it himself. I read an editorial in the *Sun* once that proceeded to relate the doings of a wise, gentlemanly man—in the City Hall Park. There were seats in the park in those days, and this dignified gentleman was seen to buy two papers of a newsboy; he thereupon proceeded to an unoccupied bench, carefully spread the *Herald* upon it, and then sat down on the *Herald*, and read the *Sun*.—*From "Forty Years an Advertising Agent," by Geo. P. Rowell.*

A SOURCE OF PLEASURE AND PROFIT.

My INLAND PRINTER is an indispensable daily convenience, and I look forward all the month to the joy of wandering across from the country news-stand, with it under my arm, to the little print-shop where, through careful study of its pages, we have learned to do work different from the ordinary kind.—*Lyle L. Brown, Dover, Maine.*

VALUABLE INFORMATION.

I like THE INLAND PRINTER very much and secure some most valuable information from it.—*Clifton C. Wood, Traer, Iowa.*

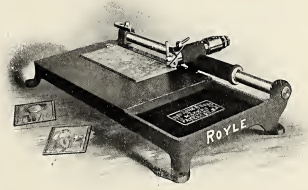
BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

PRINTERS will be glad to know of the new Wilson Blocks, Jr., just placed on the market by A. F. Wanner & Co., manufacturers of the well-known and widely popular Wilson block. The Wilson Block, Jr., will fill a long-felt want in catalogue and edition offices. It is made in three sections, arranged so that they may be made up to any 8vo size from the very smallest up to the largest. The construction of the block is on the same line as the regular Wilson block. The sections are cored out scientifically to make the block as light as is consistent with strength. The hooks are the narrow margin style on which patent was granted recently, and the brass catches are the patented removable kind. Further particulars may be had by application to the manufacturers, A. F. Wanner & Co., 298 Dearborn street, Chicago.

NEW BENCH LINER.

THE new bench liner, made by John Royle & Sons, Paterson, New Jersey, is a simple and inexpensive hand-operated machine for making graved border lines on photoengraved plates. The illustration herewith gives an



ROYLE'S BENCH LINER.

excellent idea of its construction and operation. Though small and compact, it will engrave border lines on plates up to 12 by 12 inches. Complete information and specifications may be had from the manufacturers.

CALENDAR PADS.

The line of calendar pads manufactured by the Sullivan Printing Works Company, Cincinnati, Ohio, comprises a range of sizes from 1 by 1¼ inches to the "Jumbo," 9½ by 12½ inches, one day to a sheet, and the styles are almost equally varied. This wide range for selection, and the fact that all orders, however large, are shipped the same day they are received, has created such a demand for its goods that the company claims to sell more calendar pads than all other houses combined. Its 1907 samples and sample books are now ready, and may be had for the asking.

NEW SALESROOMS OF THE F. WESEL COMPANY IN NEW YORK.

The F. Wesel Manufacturing Company has opened a new salesroom in New York city. The address is No. 10 Spruce street, which is just off of Park Row, near the bridge entrance. This room was formerly occupied by the offices of George P. Rowell & Co., publishers of *Printers' Ink*. It is directly opposite the site of the Wesel Company's old location at 11 Spruce street, which they occupied during 1883-96, and which is now the home of the New York *Daily Press*.

This new salesroom is now the headquarters of the company's New York city salesmen. A full stock of Wesel



J. X. BRANDS.

supplies for the allied trades will be carried at all times and the complete facilities at the Wesel factory on Cranberry street, Brooklyn, just across the bridge, will be maintained as heretofore.

Mr. J. X. Brands is local manager for the New York city branch. He is a man who thoroughly knows the conditions existing in the printing and platemaking trades, as he devoted ten of the early years of his life to the daily newspaper business. He entered the supply business in 1882 by identifying himself with the Chicago Newspaper Union, remaining with that concern until the organization of the American Type Founders Company, in 1892, and in 1895 he took charge of their Portland (Ore.) branch. In 1904 he came to the F. Wesel Manufacturing Company, and it goes without saying that the interests of their customers in New York city and vicinity are in good hands.

THE OLDEST UP-TO-DATE PLATEN PRESS.

As the printing world knows, there are three general types of platen presses, the Gordon, the Colt's Armory-Universal and the Peerless. The last-named type has been modified in the production of the Golding and Prouty presses. The Peerless job press was first built in March,

1877, and the Peerless factory is to-day the oldest printing machinery factory in commercial operation in America. The Peerless press has kept pace with the increasing demands of the printer for a fast, strong and highly efficient machine by modernizing the equipment as rapidly as needed, and to-day has every facility for the manufacture of machines on the interchangeable basis so generally followed by the American manufacturers of the present day. With a record of eight thousand machines in satisfactory operation in all parts of the United States and in Mexico, South America, India, Australia and other parts of the world, the Peerless Printing Press Company has an enviable position in its field. Read their advertisement in this issue and send for 1905 booklet. It is worth while.

THE NEW CENTURY FOUNTAIN

Is a time-saver and profitmaker from every viewpoint, being invented, built and patented by a pressman, with every detail carefully studied to meet the pressman's requirement. Its winning features are: simplicity of construction, being easily taken apart in a few seconds without screw-driver or wrench; ink flow easily regulated from nothing to a nonpareil with one screw; roller contact quickly adjusted from a hair to a half inch, making it possible to easily maintain the uniform color so essential to good printing; positively will not mark the print; quick washup and no readjusting after washup; press capacity increased twenty per cent; will fit any size Chandler & Price, Challenge, S. & L., Cleveland, and Improved Gordons. If your presses are not equipped with fountains, or if you are afflicted with "fountain trouble," get an illustrated descriptive circular, with opinions of users, from your dealer, or write the Wagner Manufacturing Company, Scranton, Pennsylvania.





CROSS PAPER FEEDER.

We draw the attention of every reader of THE INLAND PRINTER to the two-page advertisement of the Cross Paper Feeder Company in this issue. There is a special pleasure in doing this, as there is a sermon therein on the wisdom of publicity of a good thing through the advertising pages of THE INLAND PRINTER. The three years of their corporate existence has shown a prodigious growth, and THE INLAND PRINTER has contributed somewhat to their success.

It will be remembered that attention was first called to this machine in our edition of December, 1902, at which time they first appeared in public with a continuous feeder, attached to a 40 by 60 Cottrell press, at the Mechanics' Fair, held in Boston in November of that year.

As we stated at that time, the record they made was unprecedented for a new machine. We are informed by the manufacturers that this identical machine — the first pressfeeder they built — is now running at the Winthrop Press in New York, doing just as good work as any machine they now build. This shows the correctness of the principle on which it was designed and the great care exercised that it should be as mechanically perfect as it could be made with the means at hand for testing its capabilities before placing it on the market. Factory tests, however, are never conclusive; the only way the merits of a machine for commercial work can be demonstrated is by putting it in the hands of an average mechanic to do work of a general character in a general way. While the mechanical principles on which the feeder is designed have never been changed, it was inevitable that commercial use would suggest changes to facilitate the handling of the machine by the operator. Outside of these operating changes, the most important improvement has been in shortening the feeder about two feet — their latest pattern machine is only two feet longer than the feedboard of press and takes up no floor space. This is a valuable consideration in pressrooms where space is contracted.

The manufacturers state their pile style feeder is identical with their continuous machine in its methods of separation and control of sheets, and is just as good a feeder with one exception. This point of inferiority is common to all feeders of the pile type, for this reason: a pile feeder can not be loaded while press is running — the time taken to reload means lost product. With the continuous feeder it runs as you load. No time is lost and the product is approximately the capacity of the press.

On work-and-turn forms the ability to run while loading effects a considerable saving of time. This is so because the second side is placed on loader while white paper is running, and as soon as the first side is off the first sheet of the second side is down to press grippers, ready to run.

They have also adapted the continuous feeder to the folding machine, the first announcement of which is made in this issue. Here again the ability to run while you load counts large in increased output. The extreme speed of folding machines necessitates frequent stops to reload a pile feeder. With a continuous feeder there are no stops. They predict this folder feeder will become immediately popular.

ANDREWS & PITTMAN REGISTER BLOCK.

We wish to call attention to the new register block and hook advertised by The Andrews & Pittman Manufacturing Company. It is a very ingenious and unique scheme that reduces labor and time required on make-up and make-ready on forms for colorwork and close-register work to a minimum. The bases are made up to fit the press bed without chases, one piece for platen presses and two or four sections for cylinder presses. The hooks are universal in operation, being circular in form; there is no need of right, left or swivel top hooks, and a solid base without grooves or break in the surface is secured by inserting filler pieces in the holes under the plates.

In making up a form the filler pieces are drawn and hooks inserted in positions required, thus simplifying the process of make-up. Printers contemplating additions to their plants will make no error in investigating the ideal register block before placing their orders.

THE PUNCHING MACHINE.

Since the demand for loose-leaf work has become so great, the punching machine has become a necessity in almost all printing-offices. The trouble has been that a good manufacturing tool required more of an outlay than most printers felt warranted in making, while the machines which were within easy reach were mere playthings, which were good for but very light usage. It was with this idea in mind that the new American Multiplex Punch was designed. This machine is extra heavy. The construction is simple, but such that will insure work of absolute accuracy and alignment and at a speed which can not be exceeded on any punching machine made. As the price is extremely moderate, hundreds of printers will doubtless

be glad to avail themselves of an opportunity to secure one of these machines. For further particulars see advertisement on another page of this magazine, or write the manufacturers, A. F. Wanner & Co., 298 Dearborn street, Chicago.

NEW MANAGER UNITED PRINTING MACHINERY COMPANY.

The United Printing Machinery Company, with the good fortune that seems to be following it lately, has secured for the manager of its New York store, at 12 Spruce street, Mr. Custis E. Roleau. Mr. Roleau is a man so well known to the printing trade that it is almost superfluous to go into the details of his previous career.



MR. CUSTIS E. ROLEAU,
New York Manager United Printing Machinery Company.

Briefly, he was born in New Haven, Vermont, July 4, 1865, and had the advantage of serving an apprenticeship — one of those old-time kind — that went to make him thorough in the minutest details of the printing trade. This was in the office of the *Argus and Patriot*, of Montpelier, Vermont. His apprenticeship completed, with characteristic energy he decided to broaden his experience and departed for Chicago in 1890, where he was employed as compositor in several of the largest offices, gradually being promoted through the position of foreman to that of manager. In 1895 his tireless energy and thorough knowledge of the business secured his promotion to a position where he was recognized as a coming man in the trade. He confirmed this judgment by founding, in the same year, the Crescent Type Foundry, of Chicago, Illinois, and managed it with success until December, 1900, having secured by that time an assured position among the leaders in the printing business.

In 1901 he was selected as manager for the Bruce Type Foundry, of New York, and accepted the position. Coming to New York he ably entered into the negotiations which led to the clearing up of the unfortunate situation in the typefounders' business of those days.

In 1902 the Malta-Vita Pure Food Company, of Battle Creek, recognizing his managerial capacity, made him a handsome offer to go West and become the secretary and manager of the company. He succeeded, after a long spell of hard work, in placing the Malta-Vita Company on a sound and well organized basis, which has resulted in its paying satisfactory dividends.

The United Printing Machinery Company, in its search for a man whose caliber was equal to the handling of its present and prospective plans for the expansion of its business, made a bid to bring him back into more direct touch with the trade which had been his first love. Much against the will of the management of the Malta-Vita Company, who asked a reconsideration of his decision, he resigned and is now in the charge of the New York store of the United Printing Machinery Company. His leave-taking at Battle Creek was memorable for a full gathering of the Malta-Vita Company, employers and employees. Mr. H. N. Higginbotham, president of the World's Fair Columbian Exposition; Mr. J. M. Studebaker, president of Studebaker Brothers Manufacturing Company, South Bend, Indiana, and Mr. H. W. Morganthaler, of Cincinnati, Ohio, constituted the committee which presented to Mr. Roleau a magnificent watch and chain, with a resolution embodying the sincere regret of the company at his decision to leave them, and their best wishes in his future career. Mr. Studebaker has since called at the United Printing Machinery Company's New York store, to be sure that the Malta-Vita Company's former manager is comfortably installed and doing well. Mr. Roleau's old friends in the printing trade have made the United Printing Machinery Company's store at 12 Spruce street look busier than ever, calling to congratulate him on his return to New York, and to wish him good luck in an enterprise which is fast becoming the leader in its lines.

READS PROOF SIXTY YEARS.

Raymond Lynch, the veteran proofreader of the Louisville *Courier-Journal*, was retired by that paper December 21 on a pension for life at full pay.

Mr. Lynch was born in Louisville in 1824, and in 1836 was apprenticed to the Louisville *Journal*, published by George D. Prentice and George W. Weissinger. He joined the *Courier-Journal* when it absorbed the *Journal* and the *Democrat* in 1868.

On January 28 next he would have served exactly seventy years. He is probably the oldest living proofreader, and is still mentally active.

HIS FIRST ATTEMPT.

The "new reporter," who is never so much the subject as the object of amusing stories, appeared in Chicago journalism the other day, and was sent to investigate a quarrel. This is what he wrote: "A man killed a dog belonging to another man. The son of the man whose dog was killed proceeded to whip the man who killed the dog of the man he was the son of. The man who was the son of the man whose dog was killed was arrested on complaint of the man who was assaulted by the son of the man whose dog the man who was assaulted had killed."

WORK COMES EASIER NOW.

I have been doing jobwork for the past twelve years, but have accomplished better effects and with more ease during the past few months, since I have been studying THE INLAND PRINTER.— *E. W. Rice, Bartow, Florida.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of the *Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2.00 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE.—Earhart's Color Printer in good condition. J 57.

FREE—THE PRACTICAL COLORIST, an 88-00 illustrated book on use of colors in printing free; send stamp for particulars; a rare opportunity. THE SHELDON PRESS, Burlington, Vt.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise directions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1.00. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; numerous examples show the best results of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2.00. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam, and the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is exquisite, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7⅜ by 9⅜, art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India oxze leather, $4.00; pocket edition, 3 by 5¼, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

DO YOU WISH to sell or buy a publishing or printing business? FRANK H. KNOX, Albany, N. Y.

FOR SALE.—A prosperous news and job office (lot and building included) in prosperous Indiana town; cash price $550; cause for selling—failing health. J 91.

FOR SALE.—An up-to-date printing and binding business in one of the most progressive cities of Canada; established 1891; an excellent opportunity for securing a live, go-ahead business; will stand closest investigation; offered at fair valuation for personal reasons; capital required, about $55,000. W 10.

FOR SALE.—First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. J 42.

FOR SALE.—One-half interest in one of the best established printing and binding establishments in the South; established 35 years; business, $50,000 per annum; population, 25,000 and capital of State; bad health reason for selling; has paid twenty-five per cent on price asked for 10 years, besides $10,000 in betterments. J 70.

FOR SALE.—Printing and stationery business; $35,000 annually; also newspaper; fine plant; established trade; rare opening. J 69.

FOR SALE.—The Home Printing Company plant of Atchison, Kansas, consisting of well-equipped bookbindery, job printing and show printing outfits, will be sold at auction January 15, 1906; this is a snap for some one. J. W. HAFMAN, Trustee, Atchison, Kansas.

FOR SALE.—Weekly newspaper and job office in central Indiana; town of 1,500; $1,200 cash, or time. J 9.

NEWSPAPER OPPORTUNITY.—$4,000 will buy well-established, semi-weekly and job office in one of the richest and healthiest counties of the South; golden chance for one who can make good; rigid investigation invited. J 50.

OWING TO INCREASING BUSINESS I offer for sale one-third or one-half interest in best paying job office in fastest growing city on Pacific coast; doing business of $17,000 yearly without soliciting; with inside or outside man as partner could increase output to $25,000; no incumbrance. J 51.

$25,000 buys one-third interest in progressive printing and binding establishment; State metropolis of 250,000 population; money wanted for working capital to handle new business; $2,000 salary and eight to twelve per cent sure on capital invested. J 1.

$4,000 cash buys half interest in Democratic paper and well-equipped job plant in rapidly developing field; country growing; county seat town (3,000 population) booming and building; great surrounding development in progress; leading paper town and county, oldest also; business steadily growing and congenial partner; chance to grow unlimited; investigate. K. E. LOCKWOOD, Weber, Idaho.

MIDDLE WEST trade paper with over 5,000 paying subscribers can be bought for about its gross business—$25,000; details to responsible parties. Write EMERSON P. HARRIS, 253 Broadway, New York, N. Y.

FOR SALE OR EXCHANGE.

FOR SALE.—Harris press, 15 by 18, both top and bottom sheet feed; perfect condition. J 45.

FOR SALE.—Harris press, motor, plate bender, stereotyping outfit and shafting, all good as new, only used short time; $1,200 spot cash. THALMANN PRINTING INK COMPANY, 400 Broadway, Kansas City, Mo.

FOR SALE.—MACHINERY in perfect order, at rock-bottom prices:
2 Wharfedale two-color presses, 26 by 42 bed, 4 face rollers;
5 No. 4 stop-cylinder Cottrell presses, with chain front sheet delivery, 30 by 44½ bed, 5 face rollers;
1 No. 5 stop-cylinder Cottrell press, with chain front sheet delivery, 33 by 46 bed, 6 face rollers;
1 Hoe drum, 17 by 20½ bed, 2 face rollers;
1 Sheridan Perfect Gem lever paper-cutter, 30-inch;
1 Sheridan Automatic power paper-cutter, 36-inch;
2 Acme power paper-cutters, 32-inch;
1 Rotary cutting machine, cuts 37-inch roll, cone speed;
4 Hydraulic presses, 10-inch rams, 23 by 34 platens;
prices and further particulars on application. THE U. S. PLAYING CARD CO., Cincinnati, Ohio.

FOR SALE.—One Cottrell & Babcock cylinder press, printing 22-inch sheet; in excellent condition; will sacrifice at $150 if taken at once. F. M. WHEELOCK, 53 Exchange st., Portland, Maine.

FOR SALE.—One new Miehle flat-bed press, 39 by 53 inches, purchased in the spring; four-roller, new movement, and as good as a new press in every way. Address or call, THE NEW VOICE COMPANY, 139 E. 56th st., Chicago.

FOR SALE.—One Simplex machine in good condition; also about 800 lbs. 8-point Roman. CATHOLIC UNIVERSE PUB. CO., Cleveland, Ohio.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A—With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C—Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

FOR SALE.— One two-letter Mergenthaler Linotype machine in good condition. J 64.

FOR SALE. — Rebuilt cylinder presses:
16 by 23 Cottrell drum, air, tapeless, 2 roller;
20 by 25 Hoe drum, wire, tapeless, 2 roller;
27 by 35 Potter drum, wire, tapeless, 4 roller, 6 folio;
33 by 47 Cottrell drum, wire, tapeless, 2 roller, 6 quarto;
33 by 47 Hoe drum, wire, tapeless, 2 roller, 6 quarto;
33 by 48 Cranston drum, air, tapeless, 2 roller, 6 quarto;
36 by 52 Campbell 2-revolution, front delivery, 2 roller, 6 quarto;
37 by 52 Campbell 2-revolution, front delivery, 4 roller, table dist.;
43 by 56 Century 2-revolution, front delivery, 4 roller, practically new;
many others on hand, all guaranteed first-class; close inspection solicited. BRONSON, 54 N. Clinton st., Chicago.

HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 6; machinist operators, 2; Linotype operators, 9; superintendents and foremen, 4; all-round men, 11; bookbinders, 3; stoneman, 1; compositor, 1; ad.-men, 2; make-up, 1; artists and photo-engravers, 3; pressmen, 13; proofreaders, 2; editors and reporters, 2. Registration fee, $1.00; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Artists.

WANTED.—A good mechanical artist; one who can retouch photos. J 2.

Composing-room.

PRINTERS WANTED.— Union or non-union; compositors and stoneman to work in one of the best equipped plants in the country; 54 hours per week and good pay. GRAND RAPIDS ENGRAVING CO., Grand Rapids, Mich.

WANTED.— Strictly first-class composing-room foreman; must know high-grade catalogue work thoroughly; present foreman held position 19 years; good opportunity to man who knows the business; write fully concerning ability, references, salary wanted, etc. GRIFFITH-STILLINGS PRESS, 368 Congress st., Boston, Mass.

Electrotypers and Stereotypers.

FOREMAN to take charge of electrotype foundry in central State; give references and full particulars as to ability. J 38.

Engravers.

BLOCKER, ROUTER, PROVER.— Large Eastern engraving house wants a man to do blocking and miscellaneous work in routing and blocking department; also a first-class router and prover. J 39.

WANTED.— A copperplate engraver to run plant on commission; good opportunity for right party. ALABAMA ENGRAVING CO., Birmingham, Ala.

Manager.

AN IMPORTANT EUROPEAN color and printing-ink manufactory wishes to engage for its United States branch a reliable, sharp and energetic manager with good connections, and thoroughly acquainted with the printing trade; only first-class applicants with long years' experience will be considered; offers with full particulars to be addressed to J 40.

Operators and Machinists.

GOOD OPPORTUNITY for first-class Linotype operator with capital to enter firm now doing fine business, by furnishing one-half capital for an additional machine; first-class trade line already established. J 15.

Pressroom.

WANTED.— Foreman and expert cylinder pressman on half-tones; young man with experience in large shop preferred; chance for advancement; send references, samples, state wages in first letter; communications confidential; no strike. RADCLIFFE PRINTING CO., Oswego, N. Y.

WANTED.— Foreman for 6 platen presses; steady employment; also one artistic job-compositor; union office; best wages. J 37.

Miscellaneous.

NEW YORK CITY SALESMAN to sell inks and supplies; must be acquainted among printing and litho trade; state salary, experience and full particulars. Address letter only, A. K., Room 4, Eagle building, Brooklyn, N. Y.

PRINTING MACHINERY SALESMAN.— Must be experienced in this line. Address letter only, with experience and particulars, A. K., Room 4, Eagle building, Brooklyn, N. Y.

SALESMAN to sell ink and supplies; must be acquainted among printing trade in Ohio and Pennsylvania; state salary, experience and full particulars. A. K., Room 4, Eagle building, Brooklyn, N. Y.

WANTED.—A hustling, energetic working foreman or superintendent; one who can take full charge and make every minute count in a printing plant employing 15 people; must be prepared to take a financial interest in the business, which has been established 15 years and is making money; a rare opportunity for the right man to step into a profitable, permanent position in one of the best cities of the middle West; for further particulars, address J 11.

WANTED.—A practical lithographer who wants to go into business. J 36.

WANTED.— Chicago wholesale paper house wants several bright, ambitious young men of good appearance and good character to learn the paper business; must know something of paper and its uses; moderate wages to start; can also use man who has had some experience in printing and advertising; give references, wages and full particulars in first letter. J 12.

WANTED.— Good commercial lithograph transferrer. J 90.

WANTED.—Thoroughly reliable and capable man to sell engraving and printing of high-grade catalogue work; must be an experienced man who can command good salary; good position for the right man. GRAND RAPIDS ENGRAVING CO., Grand Rapids, Mich.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Superintendents and foremen, 22; make-up, 1; advertising and business managers, 4; stonemen, 2; ad.-men, 5; proofreaders, 5; stereotyper, 1; editors and reporters, 3; photo-engravers, 4; bookbinders, 3; Linotype machinists, 4; Linotype operators, 10; machinist operators, 70; pressmen, 15; compositors, 2; artist and cartoonist, 1; all-round men, 11; job-printers, 17. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

A FIRST-CLASS figure artist wishes position; original wash drawings for book illustrations, cover-designs or advertising; decorative color-work planned for catalogues; photographs painted up and retouched; expert colorist; capable of taking charge of art department. BOX E, Ellisburg, N. Y.

ARTIST of wide and varied experience in commercial design and illustration, man of ideas and thorough understanding of advertising requirements, wishes to enter employ of high-class printing house. J 53.

FIRST-CLASS mechanical photo-retoucher desires position after December 1. J 6.

Composing-room.

SITUATION WANTED.—As working foreman in job composing-room by thoroughly competent, reliable and experienced man; does not use intoxicants or tobacco; references from last employer. J 35.

Engravers.

A-1 ZINC ETCHER, long experience, sober, reliable, desires steady position in open shop; Canada or Western States. J 61.

PHOTOENGRAVER for half-tone and colors, special experience in emulsion, reducing 9 operations to 3 only, no failure; ETCHER for half-tone and color, first-class hand, quick, desire positions; both men, well trained in first European and American houses, are accomplished in doing work and able to run a plant at comparatively small costs. J 86.

PRACTICAL PHOTOENGRAVER, long experience, familiar with trade conditions, believer in hustling and producing results, desires position as manager. J 60.

Manager.

WANTED.— Position as manager of a newspaper; long experience. C. G. SMITH, Fort Wayne, Ind.

Operators and Machinists.

A COMPETENT LINOTYPE MACHINIST, who can set a small string, wants a position as operator-machinist. J 3.

A YOUNG mechanical engineer is prepared to accept one or two years' engagement; qualifications — 6 years' apprenticeship in London machine shop; 3 years in Lanston Monotype toolroom, England; 5 years' colonial experience in erecting, reorganizing and running Monotype and Linotype installations, doing own repairs; excellent credentials; further particulars from this office. J 52.

EXPERT MACHINIST-OPERATOR, exceptionally good man, always employed, wants change; union; can rebuild; 31, married, total abstainer; 7 years' experience. J 68.

LINOTYPE MACHINIST desires change; sober, reliable and A-1 workman; references furnished; West preferred; book or news. J 63.

PRINTS BRIGHT GOLD
(See Insert, April, 1905)

RIESSNER'S IMPERIAL GOLD INK
Not made for anything but Plated and Coated Stock.
Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold, . . . $3.00 per lb.
Pale Gold, . . . 3.00 "
Copper, ... 3.00 "
Aluminum, . . . 4.00 "

Put up in ½ and 1 pound tin cans.

T. RIESSNER
57 Gold Street, NEW YORK

SITUATIONS WANTED.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR, German and English, industrious and thoroughly reliable, is desirous of suitable position. H. MULLER, 1651 Madison ave., New York city.

LINOTYPE MACHINIST wants a job; best reference; that's all. H. L. G., 66 Green st., Jamaica Plain, Boston, Mass.

MACHINIST-OPERATOR.—Capable taking charge newspaper or job plant; single or double machines; quick, reliable, union. J 75.

MACHINIST-OPERATOR, competent and reliable, desires change; 6 years' experience care of machines; best references. "OPERATOR," Plains, Pa.

OPERATOR desires position where he can get good opportunity to improve; speed 4,000; temperate, steady; machine to be in good order, as do not pretend to be a machinist; Pacific coast or Western towns preferred; open for engagement the latter part of January. J 92.

Pressroom.

CYLINDER AND ROTARY PRESSMAN, A-1 on all classes of work, best of reference on rotary work, would like to make a change; have good reasons; union; prefer the East. J 59.

FOREMANSHIP of pressroom by a good practical pressman on colorwork; 9 years' experience in folding box work. J 21.

FOREMANSHIP of pressroom by good, practical man; have executive ability to handle men and show results; understand all grades of work. J 84.

PRESSMAN desires change; with first-class firm in the West doing high-grade commercial, blank-book and catalogue; West preferred; do not answer unless wages are $24 or over; union. J 82.

WANTED.—A position by a first-class platen and cylinder pressman. WALTER CAVELL, General Delivery, Troy, N. Y.

WEB PRESSMAN wants situation; 14 years' experience on three-deckers and other newspaper perfecting presses; good press erector; best reference. J 30.

Miscellaneous.

FIRST-CLASS Linotype operator, and make-up and stoneman want positions in up-to-date open shops; both non-union and strictly temperate; employed, but wish to change; go anywhere; South or Middle West preferred. M. M. WILD, 21 Cumberland st., Boston, Mass.

MAN OF ABILITY, commercial artist with many years' experience as photoengraving and booklet traveling salesman (East), thoroughly equipped to estimate on booklet, catalogue, high-grade printing and color-work, also capable to fill position as manager of department foreman, offers his services; hustler, steady; highest references furnished. J 79.

PRINTING-INK MAKER.—All-round black and color man, 15 years' experience; can match any shade or color; first-class reference; open to engagement January 1. J 67.

WANTED TO PURCHASE.

WE WILL BUY one or two pairs of Linotype first elevator jaws (one-letter); state condition and lowest cash price. J 47.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-mâché; also two engraving methods coating only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. Thirty-third st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

IMPROVED THALER KEYBOARD.—Made of metal; instructions in fingering; bell announces finished line; detachable copyholder; send for literature; price, $4. THALER KEYBOARD COMPANY, 453 "O" st., N. W., Washington, D. C.

PHOTOLITHOGRAPHY.—A simple, certain, quick, practical process, suited to any lithographic or photoengraving establishment. GEO. ADDLEMAN, Hamilton, Ohio.

PRINTERS AND ENGRAVERS.—Three-color filters and dry plates for sale; guaranteed; write at once. WM. MACHRIS, Hackensack, N. J.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way.
Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required, and no royalties.
PRICES.
Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb..... $2.50
Typewriter ribbons exactly matching, per dozen..... 4.00
Special prices to large users.
M. M. ROTHSCHILD,
Circular Letter Specialist,
96 Fifth ave., Chicago.

STEWART'S EMBOSSING BOARD.—Easy to use; hardens like iron; 6 by 9 inches; 3 for 30 cents, 7 for 50 cents, 12 for 80 cents postpaid. THE INLAND PRINTER COMPANY, Chicago.

WANTED.—Specialties and machinery to manufacture for the pressroom. J 46.

BLOTTERS The printer's best advertising medium. If you want to see the best service out to make them attractive, send for samples and particulars of our color plates for blotters. **CHAS. L. STILES, Columbus, Ohio.**

Printers and Stationers Make **RUBBER STAMPS** A PROFITABLE SIDE LINE Profits large and demand increasing. Investigate. Complete outfits from $25.00 up. Write for catalogue. PEARRE E. CROWL COMPANY, 3 E. GERMAN STREET, BALTIMORE, MD.

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The EASY-QUICK COLOR PLATE OUTFIT
Write for Booklet **W. J. HEDDEN, NEW ALBANY, IND.**



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EVERYTHING FOR THE ENGRAVER
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Nearly 1000 Printers are using our
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Department B **LANSING, MICHIGAN**
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Pressmen's OVERLAY KNIFE

This Knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

PRICE, POSTPAID, 25 CENTS

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Acme Ink Reducer

IS GUARANTEED TO PREVENT "RUBBING," "OFFSETTING," ETC.

Can be used in any ink without injuring the quality or affecting the color of the ink used.

Acme Ink Reducer quickly mixes with any color of ink (no matter how stiff the ink may be) without affecting the most delicate tint, and while its drying qualities on paper can not be surpassed, it does not dry on the press. Judiciously used, will prevent "rubbing," "offsetting," etc.

Best in the World for Colors.

Acme Ink Reducer prevents ink from accumulating on tympan (or packing), which fact is acknowledged to be a decided advantage when printing colorwork on both sides of paper.

For all particular or expensive classes of work (catalogues, booklets, etc.) making long, continuous runs, **Acme Ink Reducer** is expressly recommended; it prevents "picking" of paper, "filling up" of fine-line cuts or small type, and dries with a bright, clear finish.

Leading Printers all use **Acme Ink Reducer.**

TRY IT. SAMPLE FREE. POSTPAID.

ACME COMPOUND COMPANY, Elkhart, Ind.

CONCERNING TYPE

A HANDBOOK FOR USERS OF PRINTING

64 pages—Flexible Cover—3 x 6 inches—a size and shape most convenient for pocket or desk use.

A CYCLOPEDIA OF EVERY-DAY INFORMATION FOR THE NON-PRINTER ADVERTISING MAN

Ever feel the lack of technical printing knowledge? **"Concerning Type"** tells all about type, how it is divided into text and display faces, explains the point system, shows eighteen kinds of type—each in seven sizes; contains valuable information about engravings, composition, proofreading, paper, presswork, binding, estimating, a complete dictionary of printing terms and a hundred other things you should know—but probably don't. Endorsed by every one who knows a good thing when they see it.

Price, 50 Cents, postpaid.

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116 NASSAU ST. NEW YORK — 130 SHERMAN ST. CHICAGO

Vest-Pocket Manual *of* Printing

A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons

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ELF. B. B. B. BANNER.



Machines "Krause"

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69, 71–73 Duane Street
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THE INLAND PRINTER—JANUARY, 1906.

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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXVI. No. 5. FEBRUARY, 1906 TERMS { $3.00 per year, in advance. Foreign, $3.85 per year.

PROFITABLE MANAGEMENT.

BY H. A. WATERHOUSE.



MORALE — good morale, zeal, cheerfulness, an obliging spirit, and consequent efficiency, are the most elusive of qualities in the printing-office and the most valuable. The genesis of a good morale throughout the works is in the personality of the proprietors of the office. On the other hand, many employers stand obstinately in their own light in this matter. Good generalship is shown in the selection of competent captains and lieutenants to carry out details. Undue interference with the detailed work of these subordinates is destructive of good morale.

The selection of a good foreman is one of the first requisites of profitable management. When such a man is secured he should be sustained in his plans and not interfered with.

True, there are some proprietors who have more than a rudimentary knowledge of the needs of the mechanical part of their establishments; but in these days they are comparatively few, and, with rare exceptions, these few who do know are the only ones who are contented with results — leaving the details in the hands of the men paid by them to take care of the details.

"How many presses are running on that catalogue of the Flint Glass Company?" inquired a proprietor, whose nails had never been broken at the case or the stone, one morning in Cincinnati, recently, as he walked into his pressroom.

"One. Press number eighteen. Sixteen-page form," came the pressman's curt answer.

"One! Only one!" exclaimed the proprietor. "That will never do. Stop presses three and fourteen. I will have two more forms down here as soon as they can be made up. That catalogue must be out this week."

"Yes, sir," said the pressman. But he did not stop presses numbers three and fourteen.

Then the irate boss went up the stairs to the floor above, three steps at a jump, and laid his commands upon the minion presiding there.

"But, Mr. Thorne," protested this functionary, "that catalogue runs heavily on sorts. We have only enough for two sixteen-page forms. I mean one to follow the other, in order to keep the presses running continuously. The job was promised on the eighteenth and it will be ready on the eighteenth."

"I know; I know! But I have just received word that the eighteenth will not answer. It must be out this week, and sorts or no sorts, I look to see three presses ready on that job before the day is out."

The fiat had gone forth. The foreman knew that the interests of the office required that not more than one press should be used on that particular job, and that with careful manipulation and possibly a few hours' overtime, the single press could readily turn out the job in the restricted time. But the foreman was not a good one. He preferred to break owners rather than disobey orders. The consequence was that presses numbers three and fourteen were finally stopped. Two more sixteen-page forms, with various makeshifts in place of the required sorts, were locked up after a fashion by a small army of compositors, with an expenditure of triple the time regularly required for those forms, and before night the proprietor had the proud satisfaction of seeing three presses running on the job, where only one press had run in the morning.

The mind of the reader versed in pressroom economics has already seen the result at the end of the three runs. No more forms of that catalogue being ready to follow, each press was stripped and set for other work. The interrupted runs lifted from presses three and fourteen were replaced at an expense of two hours for make-ready in each case. The forms for the Flint Glass catalogue, instead of following each other in orderly sequence, had disgusted three pressmen and disordered the runs on three presses, besides losing many valuable hours.

This illustration of the more haste the less speed is not a fancy sketch. It is a bald statement of an actual occurrence, which is often duplicated in that printing-office. The flattering consciousness that he has rushed things in this same manner in his printing-office during the day often smooths the pillow of that blind proprietor.

In many ways outside of the mechanical duties which are supposed to comprise the sum of the foreman's labor is demonstrated his fitness for his position. Not the least is the gathering and the holding of competent workmen. Given every other good quality, the inability to gather around him a force of capable mechanics, who will work together harmoniously and with enthusiasm under his direction, is fatal. In no way is the foreman's fitness shown more positively than in the management of his men.

In not more than thirty minutes after giving the compositor his first take, the competent foreman has roughly gauged the man's capabilities, in so far at least as to know whether or not he is worth the wage scale; and, what is equally important, after a few hours' contact with him the man in almost every instance has sized up his foreman. There is something in the even poise and confident manner of the foreman who knows his business which puts him *en rapport* with his men.

"I do not take a diagram of any piece of small jobwork, nor orders as to display type from any foreman," was the boastful remark of a head jobber in an office where the old foreman had been superseded and the various workpeople were hinting at the fate of his successor.

Within two days' time the head jobber was carrying out the foreman's instructions with a pleased alacrity which few men had been able to exact from him.

"That guy is all right," was the way in which later he explained the phenomenon to his compeers. "He knows his business. The first thing he said to me the other morning when he gave me my first job was this: 'Now, Mr. Thomas, I want to say to you that I have spent some little time in looking over late time-tickets and job specimens in the front office. I know your work and I know that you do good work, that your taste and ability in manipulating type and brass rule are probably superior to mine. But you and I are here to make money for the house, and in order to do that it is necessary for us to please the customer with as little expenditure of time as possible. Now, I have made it my business to find out as nearly as I can what the customer thinks he wants. I have modified his idea a little in a way to improve it, I think, and here is a rough sketch of what is wanted. The real work is left to you and I am satisfied it is in good hands.'

"Then he handed me the copy for a first-and-third-page program with a sheet of deckle-edge white wove stock, folded to size, a head piece and a side ornament laid out on the first page, together with the notation: 'Set the entire job in Cheltenham series.'

"The hot air puffed me up so that I had set half the job before I realized that I was working on a diagram, like an apprentice. But the fact is I got that job up in half the time I would have given to it had the whole thing been left to me. I knew exactly what I had to do and was able to do it with much more satisfaction than any job I ever tackled before. My mind went straight to the display, to the balance and to the whiting out, instead of being dissipated in searching for suitable ornaments, in choosing a border, and muddling my mind with selections of various series of faces. I am proud of that job. It is a good one, and I consider it all my own. That boss is all right."

While many workmen naturally resent the line upon line and precept upon precept manner with which some overzealous foremen hammer in instructions as to how a job is to be set, none has ever come under the notice of the writer who was not glad of any information which tended in the direction of certainty in effect and rapidity of execution. Every man, however jealous he may be of his reputation as a tasteful and rapid compositor who needs no assistance, is glad to get clear copy, definite instructions in all the essentials, and any information which the foreman can give him as to the peculiarities of taste, if such there be, entertained by the customer. He wants to see results. More than any other body of workmen, typesetters rebel against being paid for pounding a log. Nothing tends more to the demoralization of a force of job-printers than the frequent resetting of their work, whether it be ordered by the foreman, the proprietor or the customer.

"Why did not the infernal chuckle-head tell me that in the beginning?" is the substance of his protest every time an altered style is marked on his proof. It is to forestall similar complaints and

discontent, quite as much as to conserve the economy in time, that induces the good foreman to dwell *ad nauseam*, sometimes, upon full instructions from the office force with every piece of copy.

The temptation to fraudulently balance results with estimates of the number of hours spent upon given pieces of work is fortunately not so prevalent a stumbling-block in the paths of foremen to-day as it was some years ago. But even to-day the evil is not guarded against by proprietors as it should be. A certain foreman was under discussion at a printer's round-table the other night, when this subject was broached by one of the men asking the question:

"How many hours, all told, were put in on the typesetting of that booklet for Simmons, last week, Frank?"

"One hundred and thirty-eight."

"And how many hours did Mr. Foureyes charge for it on the ticket that went down to the office?"

"Sixty-three."

Then the various members of the round-table began to sit up and take notice. They were all compositors, quick to see flaws in each other's work and argus-eyed for a foreman's weaknesses.

"In other words," said speaker number one, "seventy-five hours of the old man's time were thrown in the hell-box because Mr. Foureyes made a mistake in his estimate."

"Exactly that, and without the old man's knowledge. When the job came in for a figure, Foureyes estimated that the compositor's time would be about sixty-five hours. The actual time netted one hundred and thirty-eight hours; but rather than uncover his blunder he cuts the reported time to sixty-three and the boss congratulates him upon his close estimate."

"Are there no checks, no balancing of books which will show the fraud later?"

"Not a check; nary a balance. Pressroom and composing-room time and expenses are lumped under the head of printing-office expense. The boss knows that he has not made a dollar in his printing-office since it was opened. But as the stationery department and the wholesale paper branch fill the deficit, he goes blundering on, hoping that next year's balance will show a profit."

Failure to sum up quarterly, or at most, biennially, time paid for, time charged for and time lost in each department of a printing plant, is fatal. In the composing-room time spent in distribution and time spent in composition should be kept under separate heads, and at the year end, if the distribution time exceeds over twenty-five per cent of the composition time, it is up to the foreman to explain.

In fact, the foreman's lot is not altogether a happy one, and it is often up to him to explain things which may seem crooked to a casual eye, but which are in reality straight as a plumb line. In these days of loose-leaf ledgers, die-cut index cards, and the thousand and one forms of manifolding account sheets, where a single writing stamps itself through the agency of carbon paper upon half a dozen underlying forms, the time spent upon a job of this nature is often out of all keeping with what is seemly, and the lynx-eyed vigilance required for this work is incredible. It is not enough that the type-forms register accurately with each other. Unless the pressman's guides remain unaltered throughout a run embracing minor changes in the wording of the type forms; unless the feeder sends his sheets, whether they be tissue, bond or manila, home with every revolution of the cylinder; unless the stock is cut and squared accurately all around, the collated sheets will be more or less out of register, and no amount of explaining upon the foreman's part will satisfy the customer or the powers that be.

That proprietor who has in his employ a foreman who rarely has occasion to explain, a foreman under whose eye the routine of the workrooms runs as smoothly as a well-oiled engine, who turns out the work — whether it be much or little — on time, correctly, and at small cost, is possessed of a good foreman, and if wise he will grapple him to his shop with hooks of gold.



IRISH HARVEST DANCE.
Drawn by O. Cesare, Chicago *Tribune*.

Written for The Inland Printer.

SETTING AND KEYING ADVERTISEMENTS.

BY FRANK R. ATWOOD.



OFFICES devoted exclusively to the setting of advertisements are a development of the printing business which has made remarkable strides within the past few years. Nearly all of the larger advertising agencies now have their own printing departments in which this work is done. Here the advertisements are put into type, and, usually, press proofs taken of the completed ad. for submission to the advertiser or client. These proofs are taken on the very finest grade of enameled proving-paper — costing about $15 per ream — such as is used by photoengravers, and which makes even an illy constructed ad. "look good."

Outside of the big agencies, in most of the larger cities, there are a number of shops devoted exclusively to this line of work which handle the trade of the smaller agencies. The term "printing department" is somewhat of a misnomer as applied to these offices, as little actual printing is done outside of the proving of the ads. and the work required by the firm operating the plant.



"STUMPED."
Photo by J. Manning, London, Ontario.

The method of handling advertisements in these offices is entirely different from that employed in either newspaper or job offices. After the copy is prepared by the ad.-writer, it goes to the copy censor, who decides on such illustrations as are to be used, orders sketches of these from the art department, makes out a "lay-out" or dummy of the advertisement for the guidance of the compositor and sends this with the copy to the composing-room. Occasionally the particular faces of type to be used are designated on the lay-out, but as a usual thing this is left to the discretion of the compositor, and he is guided to a large extent by the nature of the medium in which the ad. is to appear — whether magazine, trade paper or newspaper. If the illustrations to be used are half-tones, enough of these are ordered to supply an "original" for each of the publications in which the ad. is to appear.

After the type portion of the advertisement has been set, a stone or hand-press proof is taken of the same, and the illustration is either "stamped in" in its proper place or else a separate proof is taken of it, trimmed with scissors close to the outline of the cut and then pasted on to the proof in its proper place. It is then read by the proofreader, revised and O. K'd, not only by that functionary but by the ad.-writer and copy censor as well. After it has passed through this routine, and has been finally approved all around, it is "up to the press," to use a technical expression.

Press proofs are then taken and submitted to the client. If the ad. meets with his approval, or if any changes are desired, these are made, and it is then ready for the electrotype foundry. If the advertisement is to appear only in publications having pages uniform in size, but one setting is required. If it is to appear in a half-dozen different mediums, with as many different sizes of pages and width of column, it must be set separately for each of these. It is seldom that an ad. can be reduced by photoengraving — so that one setting will do for several different publications, as it is only in rare instances that the proportion of width to length would be correct — for, as is well known, by this process the reduction or enlargement is proportionate both ways.

The electrotyper, in making the plates, is relied upon to give the ads. the proper "key" — which is shown on the written order accompanying the type form, if the ad. is to appear in a number of different mediums. There are many different methods of "keying" an ad. — some of them decidedly unique — but the most common one is to use a different street number or different department — such as "Dept. A," "Dept. B," etc. — in the address in each publication used. Sufficient loose types are sent to the electrotyper with the form to make these changes in the plates. Very frequently, however, the plate is mortised so as to allow of the insertion of the key number

or letter — which is done in the office to which it is sent.

The object in keying an ad., of course, is to trace results. If John Smith is running an ad. in a dozen different publications and he receives an order or an inquiry addressed to " John Smith, Dept. A, Chicago, Ill.," or " John Smith, Room 12, 67 Wabash Ave., Chicago, Ill.," he refers to his " key list " and knows exactly what mediums brought it forth. All advertisements may not bring the desired results, but John Smith knows to a certainty when he gets an order or an inquiry, just what publication brought it forth.

As stated above, if the illustration is a half-tone, an " original " is ordered for each separate publication used. After the electrotype plate of the type-form is made, it is cut out and the half-tone illustration " patched in " in its proper place. All of this extra work is done because it is impossible to make an electrotype from a half-tone which will print as well as the " original." Half-tones are used mostly in the higher-grade publications which are printed on a fair or good grade of book paper. For those using a cheap grade of paper, very coarse-screen half-tones are occasionally used, though as a usual thing outline cuts or zinc etchings, and occasionally wood engravings, are preferable.

The illustrations used by the up-to-date advertiser are always the very best the engraver is able to produce. No expense is spared in this respect. A comparison of the illustrations used in the advertising columns with those in the " news " or reading matter pages of most of the leading publications of the country will amply verify this latter assertion.



PIGS IN CLOVER.
Photo by John H. Tarbell, Asheville, North Carolina.

" Pattern " ads. also furnish a large amount of work for these ad.-setting offices. These are prepared in the same manner as those described above, excepting that no electrotype plates are made from the forms. They are gotten up with the object of maintaining a uniform " style " in the setting. Proofs of these are mailed to the publications with strict injunctions to " follow copy."

Present-day methods in advertising have worked wonderful changes in the mechanical end from those in vogue a decade ago. To-day " space " is utilized to the last agate line and terse and convincing argument has taken the place of odd and flashy type display.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY P. HORACE TEALL.

NO. XXVIII.— PREPOSITIONS, CONJUNCTIONS, AND INTERJECTIONS.



HESE words are not grouped here because of lack of material for separate treatment, but because we are now considering syntax only, and that needs comparatively little space. At least one book is devoted entirely to adverbs, prepositions, and conjunctions, and it is good enough, and useful enough, to justify the assertion that every proofreader would do well in buying it. It is entitled "Connectives of English Speech," written by J. C. Fernald, and published by the Funk & Wagnalls Company, New York.

The preposition is so named because its commonest place in the sentence is just before a noun or a nominal phrase, and the commonest rule for its syntax is, "Prepositions govern the objective case." It is often put elsewhere, but the sense is always the same as when it is in its normal position. A good example of this may be found in the form of a rule said to have been given in sober earnest to a class, but now occasionally quoted humorously, "Never use a preposition to end a sentence with." Of course the intention was, "Never end a sentence with a preposition." But the intention itself is ridiculous, because it is often better to put a preposition at the end. For instance, no good objection can be made to "a pen not fit to write with," "the man I bought the book from," "a doctrine everywhere spoken against," though the sense normally is "with a pen," "from the man," and "against a doctrine."

Wherever the preposition may stand, its office is to show a certain relation of the subject to an object, and the latter is in the objective case because it is the object of the preposition, whether placed before or after it. From the necessary presence of a subject in order to have any relationship, the preposition has often been said to connect the subject and the object, but it is not a connective word in any true grammatical sense, and the connecting function, as an item in grammar, should be given to the conjunction only, that part of speech taking its name from this, its only classifying office. However, whether truly connective or not, the preposition serves but the one purpose of showing the kind of relationship, as is seen by the difference between "in" and "on," "below" and "above," etc., and calling them connective or not so calling them does not affect their use in any way.

Naturally, the ideal position of a preposition is as near as possible both to subject and object, for that gives the utmost clearness of expression. Fortunately, however, this need not often trouble the proofreader, since most good writers place their prepositions properly through knowledge, and others without so much systematic knowledge so place them instinctively.

Most of the errors made in the use of prepositions consist in the use of the wrong word or of a word in wrong application. Both Fowler and Brown give a number of notes under the head of syntax that apply to this kind of errors, but they are not syntactical errors. A word may be used that is perfect in its syntactical aspect, but wrong in sense. Fowler gives the rule quoted above and sixteen notes under it, and Brown gives a different rule and only five notes, but has also a number of observations. Brown's rule is, "Prepositions show the relations of words, and of the things or thoughts expressed by them." As to the placing of the words, Brown quotes a number of sentences which he calls erroneous, but very few of which are actually wrong. One, for instance, is the following: "Let us endeavor to establish to ourselves an interest in him who holds the reins of the whole creation in his hands." This sentence could be altered without hurting it, but any possible improvement would be so slight as not to be worth making.

Conjunctions are the only words that are peculiarly connective. Fowler says that conjunctions connect sentences and prepositions connect words. This is nonsense, notwithstanding its assertion by various grammarians. Strange as it may seem, it is fact that more nonsensical assertions have been made by grammarians than by any other writers. Cobbett, like all the rest, seems to have thought he nearly monopolized grammatical wisdom, while he really gave evidence of much weakness in his writing; but some things he said are excellent, and this is one of them: "To find out the meaning of single words, the dictionary is the place. The business of grammar is to show the connection between words and the manner of using words properly." Of course all words put together in a sentence have some connection, but only the conjunction is in a classifying sense connective.

It is hardly worth while to dwell on the syntax of conjunctions in such a writing as this, because they have very little of it anyway, and that of a kind that involves very little liability to error. The words can hardly be misplaced, as they commonly have but the one possibility of placing that is simply inseparable from their connective function. They connect single words, phrases, and sentences, and in connecting sentences one may stand at the beginning of a sentence, or even of a paragraph. There is prac-

tically no need of indicating propriety in the use of a conjunction at the beginning of a sentence, because propriety is instinctive. In other words, a sentence is very seldom begun with a conjunction so that any one can prove actual impropriety. Occasionally a writer begins a sentence with a conjunction when some other construction would be more elegant, but life is too short to spend it entirely in straining after elegancy.

As with all words, one conjunction will sometimes be used when another should be. Most frequent of these errors is confusion of "or" and "nor." Every one knows in a general way that "or" should be used with "either" and "nor" with "neither," but sometimes, the construction being a little involved, it is not the simplest thing possible to decide which word it demands. An anecdote by Horace Hart, printer to Oxford University, shows how a proofreader may err in this way. He says:

"The necessity of giving strict attention to this rule was once exemplified in my experience, when the printing of a fine quarto was passing through my hands in 1882. The author desired to say in the preface, 'The writer neither dares nor desires to claim for it the dignity or cumber it with the difficulty of an historical novel' ('Lorna Doone'). The printer's reader inserted a letter *n* before the *or;* the author deleted the *n*, and thought he had got rid of it; but at the last moment the press reader inserted it again; and the word was printed as *nor*, to the exasperation of the author, who did not mince his words when he found out what had happened."

Before a proofreader ventures such changing of an author's language, he should at least know that he is correcting an error, not making one; and even if he thinks he does know best, in such circumstances he will do best by letting the author have his way.



A CHRISTMAS HAMPER.

— *New Zealand Graphic.*

There is hardly any syntax of interjections. They take their name from the fact that they are thrown in, without any connection, and consequently without construction. Cobbett says: "The interjections are not words, because they have no definite meaning. They are mere sounds, and they have been mentioned by me merely because other grammarians have considered them as being a part of speech. But this one notice of them will be quite sufficient."

Cobbett said nothing more than this, except to define the word "interjection," and to name three or four of them. He was not absolutely right in what he said as to their being words, but otherwise what he said is right enough. Interjections need never cause enough trouble to demand any more attention here.

(Concluded.)

Written for THE INLAND PRINTER.

SPECIALTY PRINTING.

BY GEORGE SHERMAN.

NO. VI.—WALL-PAPER.*



THE manufacture of wall-paper is a most interesting subject to the letterpress printer. It is one of the great subdivisions of the trade with details of production that offer practical and profitable suggestions to the job compositor and the pressman. Observation of the process by which the wall-paper print rollers are made takes one back to the days of "rule-twisting" in the composing-room. This establishes some sort of a relationship between the composing of wall-paper designs and typography. The fact that the foundation of the ornamental work of a wall-paper print roller is composed of twisted brass rules is unknown to most printers. The intricate creations of the skilful rule-twisters in the typeroom during the eighties and the early nineties were little less difficult to construct than the designs produced by the block-cutter in the modern wall-paper factory, and the methods are very much the same. In a design like Fig. 1, composed entirely of brass rules in 1889, by Fred B. Crewe, a compositor in the New York *World* composing-room, it was customary to first trace the outlines of the picture with a darning needle on the surface of a thin layer of beeswax. The rules were then cut into proper lengths, twisted with pliers, filed and stuck into the markings in the wax. Then the form was made permanent with a filling of plaster of paris, locked up like type, planed down and put to press.



Fig. 1.

The process of making wall-paper print rollers begins by reproducing the original design with pen and ink, drawn geometrically correct to correspond with the pitchline of the gears of the printing-machines, of which there are four standard sizes — twelve, fifteen, eighteen and twenty-one inch repeats.*

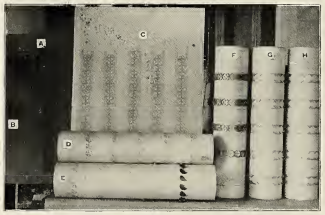


Fig. 2.

Maple wood rollers are then turned to correspond with both sketch and gears, a separate roller being required for each color represented in the design. The sketch is then wrapped around the roller and is transferred thereon by rubbing the reverse side of the drawing. The color which this roller is to print is painted out as a guide to the cutter. The person doing this work is called a "putter-on." The roller thus prepared is handed over to the block-cutter, who makes an incised outline of the design. These grooves are cut with pinkers and gauges to a depth of three-sixteenths of an inch. Brass rule, six-sixteenths of an inch in height, and of various thicknesses, is twisted into the required shapes and these pieces are then hammered into the incisions to one-half the depth of the brass, which thus leaves three-sixteenths of an inch above the surface of the roller, thus forming a type. Some of these rollers contain as many as thirty-five thousand to forty

* The photographs, Figs. 2, 3 and 4, and the technical description relating thereto, have been supplied by William Brown, master block-cutter for the Watson-Foster Company, Limited, Montreal, Canada, for exclusive publication in THE INLAND PRINTER.

* These dimensions and the term "repeats" refer to the circumference of the roller, which establishes the size of a complete design. The design is repeated and connected with the preceding impression at each revolution of the roller.

thousand pieces of brass — an average estimate being about four thousand pieces — each twisted, filed and hammered separately. When a solid printing surface is required, such as the foundation of a leaf or a scroll, the space between the rules is filled in with a felt made especially for this purpose. The rollers are then taken to the lathe to be faced true and even, ready for the printing-machine.

The progress of this process is illustrated in the accompanying pictures. In Fig. 2, A is an original design in five colors. B is a section to terminate the stripe at the bottom, thus forming a base of the arch. C is a pen drawing of the stripe done in transfer ink; D, E, F, G and H show blocks in various stages of completion. Fig. 3 shows William Brown, master block-cutter for the Watson-Foster Company, Limited, Montreal, Canada, "putting on" a design by rubbing the reverse side of the transparent paper containing the drawing which is wrapped around the roller.



Fig. 3.



Fig. 5.— WALL-PAPER PATTERNS.

The same sketch is used for transferring the various colors of the design in perfect register to other rollers. Fig. 4 shows a "cutter" twisting and inserting the brass rules into the grooves in the roller. The wreath and crown in the same picture is a one-color design for an upper border. The two figures are turned head to head for the purpose of printing two-on. A blending tint is applied in the center, between the two designs, and when the paper is cut in the middle the tone of the tint graduates perfectly from an apparent solid on the outer edge of each border to a delicate tone in the middle of the sheet. The wreath and crown design has been made solid by "felting."



Fig. 4.

Before entering the machine the raw stock is grounded with the required shade by passing under rapidly moving brushes which evenly distribute the color. It is then carried automatically in folds over heated coils and returns to the printing-machine with just sufficient moisture to properly receive the top or pattern colors. The preparation of the machine for printing is attended with a great deal of expenditure of time and labor. First the set of blocks or pattern rollers is assembled and adjusted in position with accuracy; each carries its particular share of the pattern outlined in brass relief; each is served with its individual sieve cloth

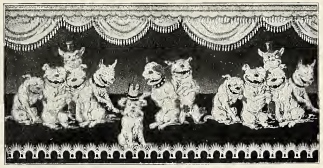


Fig. 6.

running through a connecting color box. The printed stock is again automatically caught and carried in festoons through a temperature of 90° for a distance of 275 feet. There it is reeled in a dry condition.

Fig. 7 shows a twelve-color wall-paper machine, which prints that number of colors simultaneously.

Some interest may attach to the fact that each of these machines prints an average of twenty-five miles of paper per day. The reeling keeps pace with the printing. A tension is here brought to bear which partly calenders the stock as it is wound into large webs, which are transported to the rolling room by an endless chain. Then the paper is rapidly rolled in double-roll pieces, the length being automatically stamped in the margin as it passes through the printing machine, with an accuracy beyond question. It is now made up in fifty-roll packages and taken to the warehouse to await shipment.

A section of a modern wall-paper block room is shown in Fig. 5. This room is in a separate fireproof building, maintained at an even temperature the year round. One of these rooms in a large wall-paper factory contains patterns in combination valued at not less than $75,000 and forms one of the greatest single assets of that company. It represents in concrete form an immense amount of mechanical skill, endless research and artistic ability. The designs are selected from the offerings of the best artists in the United States, England and France.

The more elaborate designs are often done in bronze and flock. Bronze is applied with gold size similar to the methods employed in a printing-office, while flock is affixed with a special varnish, and for dry colors an ordinary glue size is used.

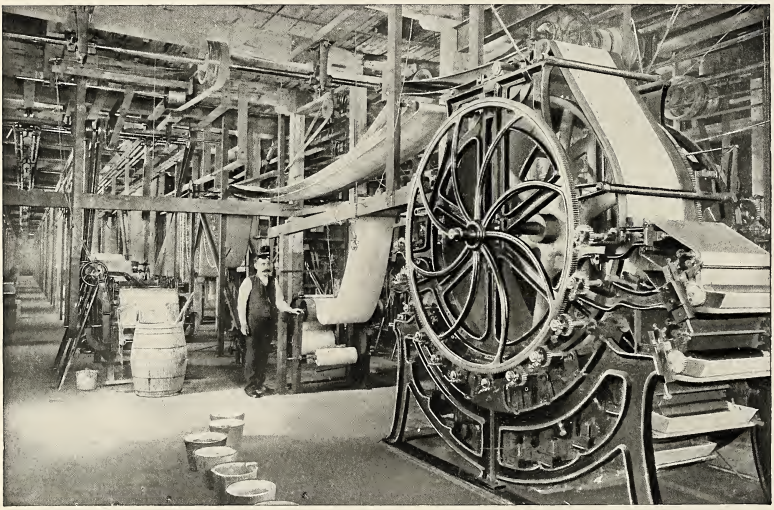


Fig. 7.— wall-paper printing machine.

Flock is now extensively used in the commercial printing-office for elaborate cover-designs.

Some striking effects can be produced with designs worked up in flock. Flock is procurable in a wide range of colors and is particularly effective in panels, borders, decorative designs and illustrations containing solids. When flock is properly applied it gives the woolly effect of felt and it supplies a unique method of creating a diversion in novelty printing. Unless properly affixed, it has a tendency to rub off in handling. Since it is applied by dusting over, many experimenters are in the habit of printing the design in bronze size. Size of any kind is inadequate.

To assure permanency, the form should be printed with varnish and an admixture of japan dryer. The appearance and permanence of flock is further enhanced by giving the form a second impression from a plain tint-block, run without rollers. This will crush and affix the stuff.

Like many other branches of the industrial arts, wall-paper designing is influenced to a great extent by the fads of the period. We have had the yellow kid and the Happy Hooligan frieze, and a recent novelty creation of the Imperial Wall Paper Company, Glens Falls, New York, is the Buster Brown border, shown in Fig. 6. This design was created especially for the above house by the noted cartoonist, R. F. Outcault.

(To be continued.)

Written for THE INLAND PRINTER.

TO AN OLD CASE OF TYPE.

BY EDWARD SINGER.

Once bright and shining — laid here in your "bed"
By some old "print"— old "Lightning Terry" say —
Old "Lightning Terry" with his uncombed head
Crammed full of Burns, and his eccentric way
Of getting drunk each pay-day. Fair and gay
You looked, old type, when first you made your way
In sale bill or in ad., each curly q
And shaded line brought forth great praise for you
E'en as we praise the latest "face" to-day.

I know not just how old you are, old type —
Perhaps you formed a headline screaming "WAR!"
When Sumter fell, and grim rebellion, ripe,
Started the black-mouthed guns to boom and roar;
Perhaps some unknown Greeley thundered o'er
One of your hyphens found upon the floor
Dropped by a careless "devil," who, bereft
Of carefulness, shoved in the case and left
The hyphen lie there battered to the core.

And now you're "junk!" There are no short &'s left,
Your "y's" and "g's" have broken tails, the shade
On every letter's mashed; however deft
No printer with you could uphold his trade.
Your day is done, your part in life is played,
And to the melting-pot you'll go; then made
All bright and shining once more you will be
E'en as the crippled child who lived with me
Has been transformed up in the heavenly glade.

LEADER OF THEM ALL.

I unmistakably consider THE INLAND PRINTER to be "it" everywhere among the journals relating to the printing trade. At the present date I am the proud owner of eight bound volumes of this indispensable journal, conspicuously shelved in the bookcase in my library, and hope to accumulate many more during the time I am connected with "the art of all arts." Therefore my name will be registered in the subscription books as long as the "leader of them all" is published.— *Alois H. G. Naegele, East Rutherford, New Jersey.*

HAVE CAUSE TO BLUSH.

"I wish they'd invent a new expression occasionally," said Top as he perused the account of a recent wedding. "It's always 'the blushing' bride."

"Well," said Mrs. Top, "when you consider what sort of husbands most girls have to marry, you can't wonder at them blushing."—*London Tit-Bits.*

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

BY A. HUGHMARK.

XI.— BLANK-BOOK FORWARDING.

BLANK-BOOK boards should be made up of three sheets of varying thickness suitable to the size of the book. The style of binding should be taken into consideration also. A full canvas binding requires a thicker board than an ends-and-bands, or extra. Two No. 25 and one No. 30 (medium or double cap), or one No. 20, one No. 30 and one No. 35 will be enough for a four hundred to six hundred page demy, medium or double-cap book. The two different combinations add up within four points of the same thickness. For greater thickness, two 25s, a 20, 25 and 35; or one 15, 20 and 35 can be made to serve the purpose.

Heavy double medium, double demy or super-royal books will need a four-sheet board. Three 20s and one 25, or one each of Nos. 15, 20, 25 and 30. Either of these two combinations add up 532 points. These larger and thicker boards should have a Davy tar on either side, while in the smaller boards a Davy inside board will suffice.

If possible to do so, all boards should be made up some days ahead and left in press; then stood up to dry out before using. Paste should always be used, and the center board or boards pasted on both sides. If this method is adhered to, warping will be eliminated, provided the covering is dry before the book is pasted up.

A good method to follow for marking off squares on boards is to take a joint rod of the size to be used when covering, and place it with flat side next the book and the thin edge well up to and even with the fold of the end-sheet joint. The board is next moved up to the thick side of the joint-rod and held in this place while a pencil line is drawn along the board, thus marking the position on the strapping where to place the board when gluing it on.

The book is turned over with the board kept in position and the width of the front and end squares marked off. If the book is to have an extended tab index, the front squares have to be wide enough to cover this, otherwise a No. 2 cap rod will be wide enough to mark off from. End squares can be marked off from a No. 1 quarto rod. After these squares are marked, a pencil line should also be drawn all around the book next the edges before the board is removed. The forwarder will thereby be enabled to shift his book into the correct position while boarding up from the inside.

For cheap bindings or stock books, when a quantity of books of the same size are bound up,

the boards are usually cut to one size. After the boards are pressed in position the books are measured for the loose or spring backs. A strip of paper drawn around the book back so as to have an extension on each side horizontal with the covers is a correct width for the loose back. This back should be cut with the fiber running lengthwise, from a suitable thickness (No. 20 or 25) Davy cardboard. This board strip is dipped into hot water and quickly withdrawn. If the forwarder has a molding machine that will form up

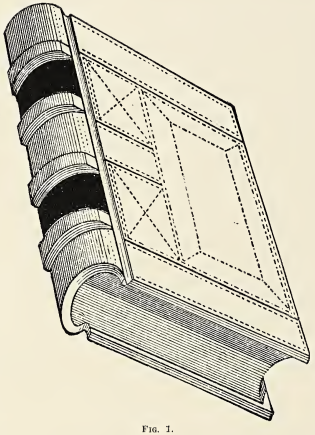


Fig. 1.

the back, well and good; if not, he has to heat it until the water is evaporated. Then only will it be fit to rub into shape in the molding iron. It is next attached to the book by means of three strips of bond paper long enough to go across the back and onto the covers. These paper straps should be placed far enough from either end to be out of the way for the turn-in.

For good bindings, backs should be lined inside and out with ledger paper. Duck should be substituted for the paper lining on books over medium size and of more than six hundred pages.

Up to this point all styles of binding are carried on in the same manner. With the hubs begins the deviation. Three-quarters and full sheep have four hubs placed equidistant, except that the tail panel is longer by the width of a hub. Ends-and-bands have four hubs, but with both head and tail panels shorter than the three in the center. Extras have three hubs built up terrace like. The thickness of the hubs depends on the size of the book and also on covering material. Many forwarders use scrap leather for hubs, but a more uniform size can be maintained by using a No. 60 or 65 strawboard. A lot of hub stock can be cut up at one time for all sizes and styles of binding. Using 26 by 38 boards, the strips must be cut across the twenty-six-inch width; that will leave them flexible, as the fiber runs lengthwise in the sheet. Strips for three-quarters and ends-and-bands can be cut in widths from five-eighths to one inch, thus providing stock for books ranging in size from cap to double medium. Medium and double cap take a hub about three-quarters of an inch in width. For full canvas, three layers of these strips will be high enough, as duck does not stretch and work in as well as leather. Four and five layers, according to the book, is usual for leather covering.

When ready to "hub" a full-canvas, sheep or three-quarters, divide off the back into five equal parts, puncturing each part with the dividers. Place the book in a hand press or job backer with the head slightly raised. Glue off enough strips, of the proper hub stock, to complete the hubs for the book in the press. Take the first strip and lay it across the back from left to right *above the puncture*. Let the band extend a little on each side, break it off and build one on top of another until the proper height is obtained. Repeat for each of the other three hubs and then attach them more firmly to the back by giving each a few vigorous taps with a flat stick.

The hubs must be built up perpendicular and not slanting, which is too often the case. Another common fault is that they are not laid on square to the backs. Indeed, most hubs on blank-books and bands on printed books are not put on straight. When the book is finished this trouble is still more noticeable. Ends-and-bands are divided off into five equal panels, the same as the three-quarter back, but in banding up, the two head hubs are set *above* the puncture and the two lower ones are set *below*. This leaves the end



Fig. 2.

panels the width of one hub narrower, but gives to the center the full width as it was measured off (see illustration of ends-and-bands, Fig. 1).

The extra binding (Fig. 2) has three hubs *(g e g)* of at least three thicknesses of No. 60 strawboard. The superstructures *(i a a i)* should be somewhat higher — one layer more will do. To find the actual size of each hub on any size book proceed as follows: Point off the back into five panels *(h k k h)* as for the other bindings;

then take one strip of the size to be used in bands *a a* as a basis for the other measurements. Lay it across the back flush with the end *b* and draw a pencil line along its inside edge. The width of hubs *g g* will then be equal to the distance between this line and *h*. The middle hub *e* will extend the full length of panel *k k*. The smaller hubs *i i* will be narrower than *g* by two widths of *a*. The bands *a a* will be set in from the ends of hub *e* their own width. It will be observed that by following these directions, all these steps are uniform in appearance. The width of the bands *a a* will vary from three-eighths on a cap size to three-quarters of an inch on a double medium.

When the hubs are dry, the overlapping ends are cut off so as to be horizontal to the covers. A thin, sharp knife is best for this purpose. They should be cut off with a small pitch toward the back, so that they barely escape rubbing the desk when the book is closed. A flat rasp is of advantage when dressing down, but it should always be run inward, otherwise it might tear off the hubs. A flat stick covered with sandpaper should be utilized for the last smoothing-off process. The extra hubs are put on the bare, loose back only when the book is to be covered with full cowhide. When it has flesher under the cowhide, the hubs are put on after the flesher has been drawn over.

(To be continued.)

Written for THE INLAND PRINTER.

PAY-DAY AT BOGGSVILLE.

BY EDWARD SINGER.

Saturday an' pay-day? Four o'clock an' after!
All a feller's silent soul full o' silent laughter!
Ev'ry blame thing in the world seems spread thick with honey
As the old man makes the rounds handin' out the money.
Lola countin' hers in plain view o' him, but Sam'l
Kind o' bashful countin' his out behind the Campbell;
Ev'ry fiber o' his heart, as a boy's will, yearnin'
For the raise he didn't git thet he's surely earnin'.

Saturday an' pay-day! Four o'clock an' later!
'Nother hour yit to wait an' gee, it's hard to wait 'er!
Type a-lookin' common like as yer wadin' through it —
Even *silver bronzin'* job ain't got no glitter to it!
Tired out a-wishin' fer Time's failin' fleetness,
Tired out — yit labor has a kind o' *sweetness*
As you brace yer shoulders, take yer hand an' sock it
'Mongst the big round dollars burnin' through yer pocket.

Saturday an' pay-day! Glory be to Sam'l,
Glory be to Lola, an' the country Campbell! —
Fer down on the corner Hite's beer sign a-swingin'
Seems to lure a feller with the sweetest singin',
Speshully in springtime when you open winders
To blow out the cases, an' the warm breeze binders
Any over-workin'-on yer part, till, gittin'
Lost in dreams completely, find it's time fer quittin'.

A PART OF THE EQUIPMENT.

I would sooner run a printing-office without presses than without your journal. Be sure and send me the last issue, as I do not care to be without a single number, having been a subscriber to THE INLAND for the past seven years.— *F. J. Papenhagen, Defiance, Ohio.*

Written for THE INLAND PRINTER.

LEGITIMATE TRADE SCHOOLS.

BY H. S. HOLDUP.

ANY system of instruction of apprentices or novices which is based on doubtful ethics, instead of being helpful to the trade or trades interested must inevitably prove quite the reverse. A case in point is shown in a circular letter from an alleged trade school, the text of which is subjoined:

"We are in receipt of your inquiry of..... and in reply beg to enclose herewith a little booklet outlining the course of instruction given.

"This course will require about six months to complete and our terms for the complete composing-room course, as designated, are $50, $25 of which is to be paid cash by the student when his application is made and accepted; $12.50 in thirty days and $12.50 in sixty days. (Notes to be given for the deferred payments.)

"After the student has served his first three months, we then pay him a percentage of from ten per cent to twenty per cent on the gross amount of all the printing on which he has worked, i. e., a student who in first taking up the branch of soliciting work would receive ten per cent on the gross amount of work he brings into the school, and then, if he should come into the composing-room and set the type for this work, he would receive an additional ten per cent. Say a student should go out soliciting in the morning and secure but one order for ten thousand envelopes at $1.50 per thousand, he would be paid ten per cent on this amount for soliciting, which would be $1.50, then say he would come into the composing-room in the afternoon and only set the type for this one job, he would be paid an additional ten per cent, which would make a total of $3 for the day's business.

"In this manner, after serving his first three months, a student can easily earn a fair rate of wages (we estimate an average of $9 per week) during the remainder of the course, and when the course is completed it would only be a question for him to decide as to which of the many positions constantly open for good hand compositors, job and ad. men (which we have listed with us from time to time) he would care to accept.

"There is to-day a demand for men of this character far in excess of the supply, and after January 1, 1906, the situation will be much more serious and good men capable of filling these positions will be able to command a rate of wages in excess of that paid the average printer to-day.

"Now is the time to begin this course and we hope to have the pleasure of enrolling you in the class now being made up."

It is admittedly difficult to get boys to learn the printing trade. There is a good trade school in Boston, one in Indianapolis, and the Inland Printer Technical School, all of which are doing good work; but, without prejudice, the plan which will receive both the cordial coöperation of the employers and of the workmen in the trade will be the only one which can have permanent success. What the employer ought to do for the apprentice, and how the journeyman should help the apprentice makes very pretty reading. The wicked employer and the suffering apprentice, the cruel journeyman and the apprentice victim have a "Sandford and Merton" flavor that is intended to make the culprits emulate Ahab and go softly.

But the practical printer in trying to make a living out of a trade which is severely competitive can hardly be expected to go about exuding the milk of human kindness. What employing printer has not experienced the ingratitude of youths on whose instruction he has spent care and time, advancing them thereby beyond the normal degree of competence, receiving in return demands for increased pay? Denied, the enterprising youth, after the immediate dollar, lies himself into the employ of another printer, where he may have less opportunity to improve, but another dollar or so for cigarettes. A few experiences of this kind turns the milk sour. The journeyman has his time ticket to make good and has little time, even with the best inclination, to pump information into the head of young impertinence.

The time will come when the typographical union, the pressmen's union and the bookbinders' organization will coöperate with the employers, and, working in the common interest of the trade, will have in each city and town a school of instruction for apprentices, with post-graduate courses for journeymen. Protected by such a plan, half-baked tyros will not be foisted on the trade in order to beat down wages or to rob the employer until such time as the deficiencies of the embryo grafter are discovered.



WATCHING THE TROUT.
Photo by R. R. Sallows, Goderich, Ontario, Canada.

AN INLAND PRINTER STUDENT.

What little I may know about things typographic has been acquired mainly by hard study of the trade journals. I began reading THE INLAND PRINTER in 1896, and have not missed a single issue since, and your journal has helped me wonderfully.—*Lennis Brannon, Talladega, Alabama.*

Written for THE INLAND PRINTER.

ESTIMATING.

BY S. FITZER.

"WHERE can I get a good book on estimating?" is one of the most frequent questions asked by printers who have left the case or press and secured desk-room in the front office, or who have ventured their savings in a line of business to enable them to "be their own bosses." There are a number of books on the subject giving arbitrary lists for various kinds of work, and many printers using them approximate the figures given as close as they dare and not lose the customer's trade. But there is little satisfaction and much financial danger in this kind of guesswork, and there are so many puzzling and seemingly unprecedented conditions and circumstances arising in the estimator's experience that the expert is usually a man who has earned his knowledge at heavy expense to somebody else, though he may have had a few bumps to his own bank account before he decided to place another printer between himself and the astute public.

I had a page of tabular matter submitted to me the other day with the request that I give an idea of the time it would take to set it. I thought it would take about two and a half hours. Another printer said that three hours would be nearer the mark. It was submitted to the president of a large printing concern who ridiculed the idea of either two and a half or three hours being sufficient time, and as he is a man who handles many thousand dollars' worth of printing monthly and passes on the time tickets, his judgment was certainly ripe. His estimate was eight hours. A foreman of a composing-room employing over one hundred hands considered it would take seven hours. An apprentice just emerging from the chrysalis stage at the trade was captured while suffering from lethargy, and placed at work on the table under observation of almost scientific accuracy. Having no rights that the union was bound to respect he had to submit, and the table was composed and proved in four hours and a half. This is no fancy incident made up to get the editor of a trade paper to publish glittering generalities. It is a hard, indurated, frozen fact.

Now, let us get our little book on estimating. What head does this kind of thing come under? Here are a number of practical printers who have set tables of all kinds, and who have for years had experience with the work of others, and yet on one small page of tabular matter they are far apart.

I note that THE INLAND PRINTER is making an effort to get employing printers to coöperate in an exchange of opinion. The scheme is a good one and should succeed in time. I hope it will. But there will be a lot of plunging in the dark at first and there will be wild-eyed ideas on the part of some that they are being asked to educate competitors. But the education of competitors is just what the trade needs. Losing rates are made more through ignorance than design.

A well-known printer remarked the other day in my hearing that there was so much talk in the trade papers about the foolishness of employing printers in the prices they made and in the way they run their shops that the writers of the screeds must think the whole tribe of employing printers were ——— fools. I deprecate any such intent on my own part, though I admit that many who want to reform the present chaotic condition mistake invective for argument. I cite this incident only to make an opening for an appeal for printers to coöperate in reducing the work of estimating to a system broad and elastic enough at first and narrowing down through experience and in the collection of data and statistics to a reasonable foundation. The printers' boards of trade have done and are doing good work, but as a rule they are treating the symptoms and not the disease. Mr. Isaac Blanchard was on the right track when



CLOSE TO NATURE.

he took the lecture field. That is, the means he adopted of getting the printers together and having something definite to say was the right one. If the employing printers will write their experiences to THE INLAND PRINTER, and will also meet and exchange views on some one or two definite themes in this connection, we will begin to make headway.





Photo by C. Reid, Scotland.

THE TUG OF WAR — U. T. A. AND I. T. U.

Engraved by The Inland-Walton Co., Chicago.

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR R. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
M. P. MCCOY, Phoenix place, Mount Pleasant, London, W. C., England.
WM. DAWSON & SONS, Cannon House, Brams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. ORDEHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

5–4

EDITORIAL NOTES.

INDICATIONS are that the next British Parliament will contain a number of printers, many of them journeymen printers.

THE New York Charity Society credits trade unions with being the most effective aid in the fight against tuberculosis, the ravages of which have been reduced twenty per cent in ten years.

AN English printing material house advertises that a customer has really and truly complained of the "unnecessarily good quality" of the commodity supplied. Can it be that a theatrical press agent has taken to writing advertisements for purveyors to the printerman?

THE people of Cambridge, Ohio, are appreciative of the printerman. No less than three elective positions — State Senator, city treasurer and president of the city council — are occupied by devotees of the enlightening art. As no one has whispered graft, they are probably good printers and turning out clean work.

AMONG the small things that count and help in the job-printing business is the manner in which printed matter is sent out. An untidy package is a bad indication of a neat job and produces an unfavorable first impression. First impressions are generally conceded to be of unusual value, and it is worth while to gain this advantage by having work delivered in attractive parcels. And it will aid if the most conspicuous feature of the neat package is a becomingly printed address label.

THERE is a movement on foot to organize the printing-ink trade of London, England, for the purpose of improving conditions. One promoter of the association declares that the paramount issue must be the elimination of bribery and corruption. In order to purge the trade of the evil it is proposed to impose a penalty of $500 on any firm found guilty of aiding and abetting this particular species of graft. The weak point in this program is that each firm will be expected to watch the others — "test the reliability of the others" is the euphonious way it is put. To many minds this would be more repugnant than following the trade custom of greasing an itching palm. Laws and associations may clarify the atmosphere considerably, but an accession of good honest manhood on the part of either giver or receiver would soon make corruption of this kind unfashionable. The nearest approach to a defense of the

practice is "Others do it; why not I?" which is an apologetic admission of wrongdoing. But it is a strange twist in the make-up of humanity that many a man will in the company of others do that which he would not do by himself. Thus it is that employees who accept secret commissions can be trusted not to pilfer the smallest thing from an office. They are on the wrong road, but only go so far as they have "respectable" company.

IT is a question if Solomon in all his mental glory could conduct a Government Printing-office satisfactorily. The State Printing Works at St. Petersburg seems to have been a storm center of the Russian revolt, and the official concern at Calcutta has contributed to current history owing to the discharge of Compositor Nilmadub Ghosal for being a member of an unlawful assembly. There was a strike, which seems to have been a personally conducted affair, for Nilmadub himself is charged with threatening to assault men who would not go out. This shows that strenuousness as strike promoters is not confined to the officers of our trade unions.

THE man who takes a "chance" at advertising. as he would "take a shot at the ponies," or bet on an election, is not at all likely to win. He not only lacks faith, but fails to comprehend the primary and essential fact that nowadays advertising is an important element of business activity, and subject to all the rules of that game. Even more care should be devoted to expenditures for advertising than would be given to the outlay of a like sum for machinery or real estate. Except in rare instances, something can always be saved from the wreck in the latter cases when mistakes are made, but there is no return from wrongly worded or misplaced advertising, and, in addition to the flat loss, the error may prove harmful. Having a worthy commodity with proper "copy," a suitable medium and the quality of tenacity, there is always money in advertising.

"DO technically educated youths rise to higher positions than similarly placed youths who have not had such training?" has often been asked. Mr. John Goodman, of Leeds (England) University, as the result of some investigation, says he found "that though the boy who spent no time on technical education actually earned more money up to the age of twenty-five, yet after that age the technically instructed man shot ahead of his less-informed competitor." Some of this is due to the character of the individual, as the boy who seeks knowledge is usually superior to the one who scorns to do so; yet much is due to the school. There, under the guidance of educationists, a boy's mind is trained in a manner impossible in a shop or an office — in short, he acquires culture, which is always an asset. He has learned how to think in an orderly way, and as the years roll on, his mental powers develop, and he knows how to use them to advantage, while those of the untrained man are of little use to him, he never having been taught how to think. If a boy wishes to make a laughing-stock of the so-called Osler theory, or defy the corporation age limit, let him acquire as much information as he can about his chosen life-work from as diverse sources as possible.

THE APPRENTICE AND HIS FUTURE.

IN all the talk now prevalent about the apprentice and his development, little, if anything, is said regarding his treatment in the office by foremen and others in authority. This is a petty detail and hard to regulate, but it is of great importance — of the highest importance to some natures. The writer has not in mind things so obviously wrong as not providing a tutor for a boy and permitting him to "pick up the trade" as best he can (for all these cost money at the outset and are among things that can not be), but rather the manner in which apprentices are treated and spoken to. There are journeymen so selfish, shortsighted and ill-mannered as to belittle and discourage boys merely because they see in them possible competitors for situations in the near future. This attitude meets with almost universal condemnation, and deservedly, but it is doubtful if the black looks and pessimistic outpourings of a few misguided journeymen have so baneful an effect on aspiring craftsmen as have the harshness and unappreciative pose of foremen and superintendents.

Too seldom is it that all an apprentice knows of criticism is fault-finding, delivered in menacing tones and coarse language. The best intentioned boy in the world will become careless, and even dishonest to the extent of evading responsibility, if his mistakes and errors are habitually commented on with what are really snarls like "Don't you know better than that?" "You ought to soak your head," or "That's the worst I ever saw."

To bring out the best there is in a boy, one should assume he is always striving to show what is in him. Less than that is a reflection on his honesty. And when he blunders, his superior should not forget that it is the prerogative of an apprentice to err, and show him kindly and with great clearness just where the error is, and how it can best be remedied. But to do all that after an opening ejaculation intended to humiliate or

frighten the youth is nearly useless. He is not then in a receptive frame of mind; he is either filled to the brim with resentment or in such a state of mental frazzle as to preclude learning the needed lesson thoroughly.

The first step toward inculcating knowledge is to rouse the subject's sympathies, and only in rare cases is that done by coarseness or harshness, and not kindness or sympathy. In trades where the artistic sense plays a large part in making up efficiency, it will be found the sensitive nature that will recoil from a rebuff is the one in which there lies awaiting development the greatest and most fruitful potentialities. It is difficult to retain an equable temper in the face of the perplexing and irritating problems which even a capable and well-intentioned apprentice will present, but it is wrong to flare up, and, as usual with the right way, the milder method pays.

Those who loose their tongues when a luckless youth has run amuck would have a care if they thought of the possible consequences their biting satire and superior air might have on the life of the unfortunate.

An illustration from life is furnished by a compositor who has reached middle age without knowing the taste of liquor, and declared he had really been tempted to indulge but once. Then he was just "starting out" after serving his apprenticeship, securing a job at straight composition, and had been misinformed as to style of his first take. Instead of writing "follow style," the proofreader marked errors until the proof looked like unto the Panama canal affair — a horrible muddle. The foreman saw it and with much ostentation wrathfully told the tyro what he thought of such proofs and the makers of them — incidentally pointing to the door in such a way as to make the culprit feel he was a trespasser, fit only for the nether regions. It was then this young man — who was something of an athlete and a "mixer" in a mild way — had his greatest struggle with the red-eyed tempter. However, he strolled into another office, was put to work, and, naturally enough, made a blunder which attracted the attention of the foreman. This gentleman inquired of the youth as to his experience, the number and size of the offices he had worked in, then discussed the blunder in a rational manner, saying the young man's work was otherwise so creditable the break would be overlooked. In a few days sickness compelled the novice to leave the office and city, so the proverbial firm friendship did not spring up between him and the kindly-hearted foreman, but there is a splendid workman and a clean-living man, respected by all and beloved by many who know him, who frequently says of the last-named foreman: "If it hadn't been for him, I might have been an outcast."

The harsher foreman has been and is noted for his broad love of humanity and his generosity, but it would take a mountain of good works to compensate for the evil effects of his disposition to



SEINING IN THE COLUMBIA RIVER, OREGON. Photo by R. B. McIntosh.

make the "kids stand round," if his cavalierishness has sent but one or two on the road our young man thinks he was bound for. The kind word makes good workmen and creditable citizens, as well as it turneth away wrath.

PERSONAL HYGIENE IN THE PRINTING TRADES.

INCREASING efforts are being made in many cities and towns to stamp out the danger of tuberculosis, and the daily press, the trade papers, general magazines and the labor press give articles on the subject with particular reference to the means of curing or palliating the disease. All of which are very well in their way, as indeed are also the articles on the sanitation of workshops and factories, business offices and homes. But too little attention is paid to the laws of personal hygiene. Employees in printing-offices are frequently loud in denunciation of the unsanitary condition of the premises in which they are employed, yet while indulging in these denunciations they are frequently guilty themselves of endangering their own health and life, as well as the health of their associates, by their ignorant and careless neglect of the most simple laws of personal hygiene.



"And autumn, in her leafless bowers,
Is waiting for the winter's snows."
Photo by J. Manning, London, Ontario, Canada.

The English printing-trade journals recently described a case where a printer died under circumstances which demanded investigation by the coroner, the verdict of the jury being that the man came to his death from lead-poisoning, attention being called to the condition of the finger-nails, which were filled with what scientists euphemistically describe as "matter out of place." These and other indications of gross neglect of the rules of health and cleanliness on the part of the dead man brought the verdict above noted. This man died, as was shown, as the direct result of his own carelessness and ignorance. The jury was able to trace that fact very clearly, but it could not know, nor could any one go beyond a mere conjecture, what malign influence that man had on the health of those who were associated with him. He died from lead-poisoning himself, but he probably carried an assortment of conditions with him ready to find tenants in those more susceptible to them.

If every man and woman adopted the most simple rules of health above that of mere ablution, each one using due care so that every act having effect upon the health of others would be considered, the boards of health would have a sinecure. To be more specific, take the use of tobacco among men. Some one has trenchantly said that tobacco is always clean. It is commonly carried loose in the pocket. The plug is bitten and gnawed at and is cheerfully passed to other chewers and gnawers in a friendly way. It is no uncommon thing for printers and other workmen to use tobacco pipes which have been used by other men. Beer cans are passed from hand to hand, drinking glasses and cups are used in general. We all shudder at the story of the man who, protesting against the action of a stranger whom he found using his toothbrush, received the apology of the culprit that he thought the article belonged to the boat. But is the uncleanliness and danger of using a toothbrush in general much greater than the indiscriminate use of tobacco or pipes or drinking utensils in the way described? But in discussing these subjects, those influenced by the arguments presented are liable to fly to the extreme of anxiety and worry over the danger of taking something — and they probably will, if from nothing else than a blue funk. Our purpose, simply, is to urge the observance of personal cleanliness in the individual, and the avoidance of habits — to speak plainly and forcibly — dirty habits, of the character before noted.

I WAS in the printing business for several years before I commenced taking THE INLAND PRINTER. Am sorry I didn't get it much sooner.— *O. O. Buck, Treynor, Iowa.*

Written for The Inland Printer.

FRANKNESS AND HONESTY — ASSETS OF THE MASTER PRINTER.

BY G. C. CORBALEY.

SALESMANSHIP on paper — advertising, Salesman in person, Excellence of product. Upon these three, applied in the order named, the master printer must depend for his success, and the manner in which he applies them measures the amount of that success. To afford a basis for any sort of salesmanship the product must be all that it should be. The most carefully driven home promises of advertising and the most scientific handling of customers in the front office will avail nothing unless every promise is borne out when the customer receives that which he has read about and that which he has been told about and that for which he is exchanging his hard money. No business can attain to success and permanent custom unless it delivers the goods up to and beyond its every agreement.

But no matter how thorough the effort to do things as they should be done and how excellent the output from this effort, it will avail but slowly, if at all, unless put directly within the reach of the public by straight, hard salesmanship of both varieties. There are too many others with excellence in their product to enable you to carry everything before you with just this one qualification. No matter what city or town you may go to, there are already plants whose printing is well above the average. You may be satisfied in your own mind that from any point of comparison the advantage is with you and this may even be so. But there is a wide difference, as many a good printer has learned, between knowing these things yourself and inducing the buying public to know them.

There is probably not to exceed one business man in fifty who can intelligently compare printing. He may be willing to admit that the samples you show are all right, but so long as he is getting a good, clean, fair grade of work he fails to see the reason for any change.

To inculcate this reason in his mind is a problem of mental suggestion. By advertising and careful personal handling not only must he be convinced that there is reason for his changing and for buying from you, but this reason must be made so strong that he will believe there is no other printer so good; that your wares are essential to his business. Advertising can be made to convey the mental suggestion that will lay a foundation for this desirable state of affairs, but its best work will be futile until made effective by the right kind of personal salesmanship. Advertising makes fertile the soil, but the bountiful crop comes from careful tilling.

All of which leads us down to the conclusion that the master printer who would attain the most substantial success must give thorough study and his very best thought not only to making a good salesman of himself but must evolve well-defined principles to impress upon the men in his selling department that their work may attain to the highest efficiency.

Pleasing personality, good address and a thorough knowledge of the business are all necessities



"A LITTLE BAGGAGE."
Courtesy T. G. Armour, Hutchinson, Kansas.

to successful salesmanship, and yet a man may have all three and fail to arrive at that success which builds the big business or lays the foundation for high salary. To climb above the ordinary, a man must have within himself those qualities and that tact that will bind the buyers to him and secure for himself a permanent following.

These all important wearing qualities seem to be variable as we study the men who possess them, and yet when we come to trace them back and arrive at the real reason for the man's success, the chances are nine out of ten it is because he is frank and honest with his customers and enjoys their confidence.

The one quality that the American admires most of all in his fellows is square dealing. It is

a national characteristic that the words, "he is a square fellow," should be the sweetest music that can come to our ears.

Harken to the business men of your neighborhood. Hasn't the most signal success come to those who are square? "His word is as good as his bond." Is there a man in the community who stands higher than he of whom this is said? Is there a man who has less difficulty in his business dealings? What is it that the banks make their first qualification in loaning money?



MOTHER AND DAUGHTER.
— *New Zealand Graphic.*

Is there any one thing that has done as much to fix President Roosevelt in the hearts of the American people as the square deal?

Take the salesmen from whom you buy. Which will get the best attention from you — the man with the press that has every virtue or the one who will admit that the other machine is good in these respects, but who points out that for these other reasons his is the one you must have? Which — the paper salesman who always sells you the highest priced article or the one who can point out wise economies and tell you why? Which — the ink salesman whose every make is the best on the market or the one who will occasionally frankly tell you that for a particular purpose you can get better ink from so and so? Are not the latter the men you trust? Are not they the ones who hold the cream of your trade year after year?

I realize that in the eyes of some men ideas such as these are rank business heresies. Their creed is to sell all they can and get all they can for it. That's good doctrine where you meet a man but once and are willing thereafter to pray that you will never meet him again, but does it build up a wearing trade — one that will last through the years?

Square treatment and an honest attempt to serve the interests of a customer make that confidence that is the foundation of all great businesses. A fair living profit extending through years pays better than an attempt to get it all at once.

Printing is not a one-order business. The expense of advertising and of salesmanship usually runs to more than can possibly be made out of that first order. The writer has sent as high as fifty-eight pieces of advertising and spent hours of his own time with the buyer for a big house before finally drawing forth a doubtful trial. Think of the loss there would have then and there been if I had tried to make that one order pull me even! No, I simply worked the harder to show that man that we put intelligence into our efforts to satisfy our patrons. Neither did I make upon that trial

order a ridiculously low price. To have done that would have created a wrong impression in the mind of the buyer. I charged a fair living rate and gave service that was worth every cent of the money. The result of this policy appears on our books to-day.

There are a hundred ways in which the printer can impress his frankness and honesty upon his customers.

One of the best of these — the subject is worn threadbare — is in the making of promises. Never make a promise you know you can not keep. Frankly explain your situation to your customer, and nine times out of ten his requirements can be adjusted to meet your capacity. Do everything you can to give a man quick service when he has rush work, because he will appreciate being accommodated, but if the tenth man must go elsewhere he will do so with a high regard for you.

If you find that you are not going to be able to keep a promise, tell your customer about it then and there and you are almost sure to avoid hard feelings. Don't put it off on to the shipping department or the girl at the telephone. The Inland Printing Company uses a bright-colored tracer on must-be-out jobs which says, among other things: "If the foreman of any department finds for any reason this job is not going to be delivered according to schedule, he must at once notify the manager."

Be frank and honest in planning the work of your customers. Not in a bull in a china shop way, but with that tact a man must have to sell anything.

The constant effort of every master printer should be to improve the printing and with it the taste of his customers. But he must not let his interest in this direction be blind to the interests of his customer. There are some lines of advertising that do not call for expensive printing, and I have had cases where it has been best to modify the ideas of the customer. One or two such occasions as this make your arguments for that extra color or better stock all the more effective when they are presented.

There are occasions almost every day when by a slight change in form or in specifications you can save a customer money and perhaps give him an even stronger piece of printing. This species of honesty is good policy whether it is to enable you to make a lower price upon a competitive contract or to protect the interests of a valued customer. The latter will appreciate it all the more because it is in apparent sacrifice of your own interests. In reality it is not. A man buys printing or advertising only because it pays him — and the better profit above the original cost you can make for him, the more printing he will buy. And this consideration brings me down to the most important gain from frank, honest treatment of your customers — the respect it establishes for you personally and the effect that has upon the level of your prices. Let a man once come to believe that you are square and that you have his interests in mind as well as your own and you will find that he will treat you in the same way when it comes to a question of price upon his work.

I make it a business to let all our good customers know that we have a thorough, complete cost system; that when their order is finished we know to a cent what the cost has been and that to this we must add at least twenty per cent to enable us to show a fair profit at the end of the year. When a customer brings in any order that promises some unusual difficulties, I frankly point out what these difficulties are, call his attention to the fact that I can make him a more intelligent price after the work has been finished and I know the cost. In this way, more than once, we have been saved from either losing the job or heavy loss.

To some struggling printers it will probably seem beyond truth, but the result of this policy is that the cost sheets for more than sixty per cent of our work come to my desk without a price upon them. An unusually effective printers' board of trade probably has something to do with this, but in no degree to compare with the results from the frank discussion of costs, backed by a stern business rule that the prices upon these jobs are just as sacred as though they had been figured hard and close in advance.

Honesty is the best policy in all of your business dealings. If something goes wrong with a job, march right to your customer and explain the situation and you will do twice as well as though you waited for him to stumble upon it himself.

If you have partners and difficulties arise, go right to them and fight them out. Do not wait for the breach to grow wider and more inflamed.

If there is any misunderstanding between yourself and your employees, or among the employees themselves, a frank, manly discussion will clear the atmosphere in no time.

Be frank and honest and fair to your competitors. Live in peace and friendship and you can help each other. Whatever you say of them, let it be good. You lower yourself when you sneer.

For all this, I repeat the caution, "Do not be a bull in a china shop." Do not follow the example of the man who started out to tell the truth to all he met and came home on a shutter. But let all your business and personal dealings be such that the community will say, "He is square."



Copyright, 1905, by N. Brock.
Assigned, 1905, to The Inland Printer Co.

LAURA.

Engraved by Inland-Walton Engraving Co.
Metzograph Screen No. 2.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therfore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

WANTS TO JOIN THE MOVEMENT.

To the Editor: ST. LOUIS, MO., Jan. 8, 1906.

I believe that Mr. Putnam Drew's plan for the National League of Printing Plants is worth a try, and if it should be decided to try it, the "Art Press" could be counted in.

W. EARNEST REEVES.

KEEP UP THE AGITATION.

To the Editor: AYER, MASS., Jan. 12, 1906.

I hope Putnam Drew's plan will be acted upon by the printers — "kick-press and cylinder." I am not bothered with the labor situation, employing only one man, but I feel that it would be a benefit, not only to me, but to most every other printer, to belong to such an association or league. Please count me in.

Also don't drop the matter here with his one letter. One insertion of any advertisement fails to bring in the replies that the second, third, etc., call forth. I believe the time is ripe for such an organization, and I hope THE INLAND PRINTER will push it forward to success.

JOHN. L. KENNISON.

BELIEVE IT A GOOD PLAN.

To the Editor: TOPEKA, KAN., Jan. 11, 1906.

The article by Putnam Drew, "The National League of American Printing Plants," seems to us to be nearer the solution of the problem than anything that has yet been proposed.

For a good many years we were members of the U. T. A., but have not been in accord with the management during the past two or three years.

While we have not studied Mr. Drew's plan carefully enough to either approve it in whole, or to criticise it, we believe that he has the right idea and that an organization along these lines is what the employing printers of this country need, more than they do an organization to fight their workmen.

CRANE & CO.

A HUMORIST'S ACKNOWLEDGMENT.

To the Editor: NEW YORK, N. Y., Jan. 12, 1906.

Pardon my delay in not acknowledging with my very profound thanks the receipt of several copies of the June INLAND PRINTER, containing a picture and flattering sketch of myself — mostly of my own writing; otherwise it mightn't have been so flattering. But let that pass. For years I have heard of the typographical superiority of THE INLAND PRINTER, but never fully realized it until I saw that picture of Me. Why, by Zucks, you've made me almost good-looking! I didn't think it was in any type or press work on earth to do that. It never was before, and you have not only my thanks, but my wondering admiration. Great is THE INLAND PRINTER, and infinite its excellence. Thanks again, and a Happy New Year along the same lines.

Sincerely, W. J. LAMPTON.

"LET'S ESTIMATE."

To the Editor: CHARLESTON, W. VA., Dec. 23, 1905.

Along the line of the eight-hour movement and the arguments pro and con, would it not be well for proprietors to consider what is the real reason that their profits are not justifying eight hours? The matter of no or very little profit in the business is due to the almost foolish estimates given on work taken in by some of the offices — and they not of necessity "little" offices.

We had a possible customer some time ago wanting five hundred cards printed for $1. We refused to handle the work and he went elsewhere. We kept an exact account of the next job of the same character, and it cost $1.13 — not much profit for the "dollar printer."

We find it a saving of expense and time to keep an itemized job follower, or time slip for every job, and rubber stamp, as it keeps a perpetual invoice, aiding greatly in the compiling of the monthly reports. We date all job samples with a little dater, and then by reference to the "completed order" book we are enabled to at once locate the amount and general data of the job. Keeping track of the work takes about one hour a day, but it pays and pays well. Why run ten or longer hours a day and work at cost or at a loss? Estimate accurately and let the "cheap" jobs go — you'll save your material. Then look into the credit part of your business — we don't owe any one an apology for asking for remittances due on our accounts — and there will be more money in the business and no trouble in adjusting the office to the eight-hour day.

D. C. LOVETT, JR.

DEVELOPING THE COMPOSITOR.

To the Editor: MALDEN, MASS., Jan. 2, 1906.

I wish the employing printers would deal with one of their problems with more seriousness. The problem of increasing the output of the office, or, in other words, the output of the individual workman, is a very serious one, and deserves to be treated seriously. Yet, in a journeyman's experience of over twenty-five years, I have not found one office where this problem seems to the compositor to have received any consideration that could properly be called "serious." Of time slips, intricate and puzzling, we have no end; of time clocks, ingenious and complicated, we have a plenty. It is almost ludicrous to note the energy and effort used, and largely wasted, in compelling the compositor to be honest and industrious. No one seems to think of encouraging honesty and industry in him.

When the employer has arranged his type in series and provided "plenty of sorts," he seems to feel that he has done all there is to do in this direction. I do, indeed, read of offices in which it is attempted to learn what a man can do best, and keep him on that, so far as possible; but when this has been done, I find no attempt to facilitate his work, to make it easy for him to do a great deal.

The work of an office should be specialized as far as it possibly can be. Not only should a man be kept on the work for which he is most fitted, but his material should be so arranged that he can do his day's work without going out of his alley. Suppose the specialty be letterheads, bill-heads, envelopes. In all but the smallest offices it ought to be possible to have all the type suited to such work kept in one alley, so that whether the work be done by a specialist or by one of the general men, it can be done without leaving the alley.

And not the type alone, but all other material needed for that class of work, should be found in that alley. There should be a little lead and slug rack, boxes for quads, quotations, twine, galleys, sticks; sometimes a little rule case;

perhaps scissors, mucilage or paste. A place should be provided for a pad of paper, pencil, job and time tickets, calendar, samples (do not forget them), matches, if gas be used.

I think I have enumerated enough items to show what I mean. Such a system of arrangement would be valuable to a man who does all his own work, for every moment is valuable, every instant lost by the workman is money out of the proprietor's pocket.

Such an arrangement would be encouraging to the men; it would produce a better state of feeling between the men and their employers, for the men would feel that they were getting some consideration.

BAYARD E. HARRISON.

AN APPRECIATION.

To the Editor: COLORADO SPRINGS, COLO., Dec. 9, 1905.

The following resolution was unanimously adopted at meeting of Board of Trustees of Union Printers' Home, held November 29, 1905:

"In recognition of the comprehensive and widely copied article on the Union Printers' Home published last November in THE INLAND PRINTER, of Chicago, giving the personal observation of its able editor (Mr. A. H. McQuilkin) and the widespread information and knowledge of the aims and accomplishments of the Union Printers' Home disseminated broadcast by its publication, the Board of Trustees hereby acknowledges its graceful appreciation of the earnest efforts of THE INLAND PRINTER to make manifest to the world the beneficial aspect of the higher aims of organized labor." Respectfully submitted,

(Signed) THOMAS F. CROWLEY,
HENRY H. ROGERS,
Committee.

IN FAVOR OF A LEAGUE.

To the Editor: INDIANAPOLIS, IND., Jan. 17, 1906.

Count my vote in favor of "The National League of American Printing Plants," as suggested by Mr. Putnam Drew. I will do all I can to help forward such a league.

It would be pretty sure to take some months to get the attention and an expression from enough printers to accomplish very much, and there would have to be more information and discussion on the subject than this one letter.

The columns of THE INLAND PRINTER, and our other trade journals, will no doubt be the best place to begin it. We ought to have a number of letters from such proprietors as think there is something worth while in the suggestion. And let those who have ideas as to the working plans for such an organization make further suggestions. Then, as soon as it is evident that there is some general interest in the plan, as I am sure there will be if Mr. Drew's letter has been read by any number of proprietors (just at this time many of us give our journals but a hurried reading), let us have a committee named to push the formation of the league. The committee will need to propose a clear, but not too lengthy, statement of purposes and plans and mail the same to every proprietor of a printing-office and send at the same time a brief letter urging that it be given immediate consideration.

In this way I think a league can be formed strong enough to make it worth while. But some work must be done by a committee or by individuals to get it before enough printers to do any real good. The time is perhaps not propitious just now for the work of such a committee, but it will be before the committee is selected and ready for work. EDWARD CORMAN,

Manager, The Corman Press.

Written for THE INLAND PRINTER.

PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.



THE end of the old year saw the complete installation in Paris of the continental edition of the *Daily Mail*. From the old quarters, where, since the beginning of the year, two pages of the paper were composed and sent out to be machined, the English journal has removed to specially constructed premises, fitted with everything necessary for the production of a modern newspaper and permanently connected with the main London office by private wire. In the composing-room are about a dozen Linotypes, each one driven by a separate electric motor, and the machine room has been fitted with a Marinoni rotary with special inking arrangements. Some smart work was done by both the Marinoni and the Linotype companies in the fitting up of the machinery, a complete edition being run off on the rotary within a few hours of the placing of the driving motors in position, large coke stoves being used in the machine room to rapidly dry the machine foundations. English-speaking printers now form an important section of the trade in Paris. The *New York Herald*, the *Daily Mail*, the few jobbing offices making a specialty of foreign languages, together with printers' furnishers, wholesale paper merchants and American and English retail stationery stores, are together responsible for about one hundred American and English employees in Paris. If to this number were added the editorial staffs of American and British journals, the number of persons detained by printers' ink in the French capital would at once run to about double this number.

A PRINTER receives an order from a publisher to produce a certain number of colored prints at an inclusive price for the entire work. When the printed sheets are delivered the publisher claims the plates which have been used in their production, but meets with a refusal on the part of the printer, who declares that plates have not been ordered, do not figure on the bill, and that there is not even any proof that they have existed. Who is right? After passing from court to court, the matter has been settled in the appeal courts in favor of the printer. Evidence from every competent society in France, and from most of the important publishing and printing firms was called, and almost all declared that when a customer supplied plates, when he paid for them separately, or when there was a special mention of them, together with their cost, in the contract, they must be returned on completion of the work. The case was summed up as follows: If a photographer executes an order for photographs, or a printer an order for printed matter, the negative from which the copies were obtained remains the property of the photographer and the type, plates or other material used in printing remain the property of the printer, except when the means of production belong to the customer or have been explicitly ordered by him. As in the case in dispute plates had not been ordered by the customer, but were made on the order and at the expense of the printer, they were declared to be his own property.

THE town of Lille, in the north of France, has unfortunately been the scene of a strike of typographical printers. Rates of pay were so low in this part of France that when the Central Committee at the union congress in Lyons a few months ago decided to raise the union subscription to a minimum of 40 cents a month, the Lille members declared that they could not pay it out of the low wages they earned. To meet their case a progressive scale was adopted, each man paying in proportion to the

amount earned, and it was decided by the local committee to take steps to improve the condition of the more unfortunate members. The Central Committee of the union were not pleased at the turn things had taken, for they wished to reserve all their forces for the great struggle which will take place next May in favor of a nine-hour day, and only gave their support on condition that this dispute should not in any way interfere with the national movement next year. Negotiations were broken off by the employers, but on the eve of a strike twenty-three out of thirty-five printing-offices gave in to the men's demands for an increase of wages. A strike was declared in the twelve firms refusing the demands, and both union and non-union men left work. In a few cases the demands were agreed to, but the majority of firms refused to give way and the strike still continues. The most important feature of this dispute is the manner in which non-union men have stood by the union. Though only of local interest in itself, the dispute becomes important in view of the great preparations which are being made by the union to realize a nine-hour day next May, the Lille dispute being considered as a kind of preliminary skirmish. A result of the Lille strike has been to postpone the first meeting of delegates of the men's union and the Master Printers of France, relative to the forward movement throughout France.

A REFORM which has only been obtained after a long agitation is now an accomplished fact, for, on January 16, 1906, the new law fixing inland postage at 2 cents comes into operation. Printers, perhaps more than any other class of business men, will welcome whole-heartedly this strenuously acquired concession.

A PROPOSITION has been made to remove the Paris municipal printing-office from the basement of the town hall into more healthy and commodious quarters. Paris has two official printing-offices, the National Printing Works, which will very shortly be housed in the new building specially erected for the government, and the municipal office, in which all work for the city corporation is executed. Owing to the dispersion of a religious community, a large building in a distant part of the city has become the property of the municipality. This allowed the city police to be removed from their barracks, opposite the town hall, and their building has been handed over to the municipal service. As the present printing-office is entirely underground, badly ventilated, without natural light and much too small, it is proposed to locate it in the barracks close by. In addition to the heavy expense for electric light, which has to burn all day, the underground printing-office costs ratepayers $1,800 to $2,000 a year in indemnity to workers, an increase of 3 cents an hour being demanded by the union where artificial light has to be used constantly. A petition drawn up by the workers states that the printing-office is twenty-two feet below the level of the ground, and is sadly deficient in both light and air. The only natural light is obtained through skylights twenty feet above the floor, and even on the finest days, it is not sufficient to light the office; as a result many of the compositors have had their sight prematurely ruined. The air is bad, and can only be renewed by creating strong drafts, which cause much suffering to the workers. As everybody knows who has visited Paris, the town hall is one of the finest of the many fine buildings the city possesses, but as is too often the case, the darkest and most unhealthy corner is considered good enough for the printers.

THE printers' Orphanage has been recognized by the government as a society of public utility, which means that it is now a regularly constituted society having the right to acquire property and receive legacies for any amount which its friends like to bestow upon it. The entire press and all printers interest themselves in this useful organization, which, in a roomy house, surrounded by a large garden in the southern suburbs of Paris, trains up the orphans of working printers until they are able to undertake the battle of life for themselves.

A LOSS of about $400,000, covered by insurance, has been caused by a fire at the publishing establishment of M. Fayard, in the Boulevard St. Michel, Paris. At 7 o'clock in the evening the thirty workpeople employed by the publisher left work and the place was closed for the night. About an hour later flames were discovered, and in a few minutes the whole building was ablaze. The horses were



"HIGH WATER."
Photo by J. Manning, London, Ontario.

only got out with great difficulty, and when the firemen arrived, after an unaccountable delay, it was too late to save the building, and the whole block was destroyed.

IN France there are at the present time 508,849 registered factories and workshops and only 110 government male and female inspectors. As a consequence of this terrible disproportion, 142,201 factories only were visited during 1904 by the sanitary inspector. So entirely neglected it is no wonder that many French printing-offices are in a deplorable sanitary condition; hundreds of them, indeed, have never received the visit of an inspector for four or five years. A national congress at present studying the question proposes the creation of workmen inspectors, who would be much more competent to deal with factory matters than persons taken out of entirely different walks of life. It is also in favor of greater power being given to inspectors, who at present can only report on contaminated buildings, but have no power to enforce reforms.

A MAN is not poor because he has nothing, but because he does not work.— *Montesquieu.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE colored poster, with artistic properties, is booming just now, and every spot where a hoarding can be erected yields money to the lucky proprietors, who let it out to one of the advertising agencies. A lecturer at the St. Bride Institute, the other evening, gave some notable instances, and told his hearers that a farmer who made a yearly loss of some hundreds of pounds sterling on his farm, erected on the land a row of eye-insulting hoardings, and now clears $5,000 a year by the change. An hotel recently erected in the West End of London paid all the expenses of reconstruction out of the profits made from the advertising hoardings surrounding the works. The London County Council, the lecturer also stated, received $10,000 in hoarding rent from a firm of advertising agents during the Strand improvement operations.



AN ENGLISH VILLAGE INN.

THE above reference to St. Bride Institute reminds one of the satisfactory annual report that has just been issued dealing with the past year. The growth of the technical classes and other schemes has been so rapid as to make it necessary to throw into the original building what is termed the annexe. The cost has more than absorbed a sum of $10,000 raised on mortgage, and consequently the governors are borrowing a further sum of $2,500 for furnishing and equipment. The number of associations affiliated to the Institute is twenty-one, with an aggregate membership of about seven thousand, including two hundred individual members and 366 students. During the year the governors disbursed the sum of $2,000 in pensions of $130 a year each, while $550 was voted to philanthropic institutions and four children were maintained at orphan asylums. With regard to the educational work, the technical classes for letterpress and lithographic printing have fully maintained the position of former years, the roll of students numbering 366, of whom 213 were examined, the passes numbering 165, an increase of 21 over the total in the previous twelvemonth. The lending and reference libraries have been patronized to an even greater extent than in former years. The number of issues from the lending library has been 64,822, an advance of 5,930 compared with 1904. In the year the works of non-fiction issued totaled 27,015, compared with 24,502 in 1903-04, the advance showing that good works besides fiction are in good demand. The various agencies of a recreational and educational character connected with the institute are reported by the governors to be in a thoroughly satisfactory state in every respect.

A CURIOUS cause for a trade dispute occurred the other day at the London printing works of Messrs. Hazell, Watson & Viney, Limited, in Long Acre. This is a firm that is noted for the philanthropic schemes that it has originated for the benefit of its workmen, consequently a job there is looked upon as a good thing, and this makes the action of the men in the case in question all the more mysterious. It appears that the firm introduced into the works an improved system of costkeeping. This consisted in providing each workman with a small ticket with each job, upon which he had merely to write his own number and the number of the job. This ticket was placed under a small endorsing clock, both when the job commenced and when it finished, the exact time occupied was therefore shown. These tickets were reckoned up by a cost-keeping clerk, and the foremen and the workmen were saved the trouble of keeping elaborate accounts. The employees generally used these clocks without objection. The compositors from the first objected, on the ground that the use of such clocks was "slavery," they involved too much walking up and down the composing-room to and from the clocks, and they had other objections which were obviously not at the root of the matter. Interviews of great length were held, both with the firm and also with the representatives of the Master Printers' Association at its offices, and, in the course of conversation, the men stated their real objection to the clocks. They were willing to adhere to the old system of writing a daily bill, but they claimed the right to divide the time over various jobs, in any proportion they thought fit. They denied the right of the employer to know what time was actually taken upon any one job, or to know if any was wasted through the want of suitable type, or from other causes for which the workman was not to blame. It was explained to them that they were claiming the right to falsify accounts, but nothing could move them from the position they had taken up. They avowed that they made these incorrect entries in order to prevent the foreman stopping waste of time from whatever cause it

might arise. Ultimately, without giving the usual fortnight's notice, they declined to use the clocks any longer. The firm had, therefore, no option but to give them notice to leave. A considerable number of the men gave up the Society and remained with the firm, but the majority left. The whole question affected about forty men. It is inexplicable that the Society should throw good men out of permanent employment on such grounds, but there was no alternative left to the employer but to dismiss men who refused to obey reasonable instructions, and the point to consider, therefore, is whether the Society was justified in its action in withdrawing about forty men from good and constant employment, while so many of its members were daily signing the unemployed roll, and no prospects of an improving trade.

Some British printers are thinking that the Americans are going to take away a considerable slice of their work, and instance the following authentic case in support of their belief: A London firm for many years printed a large catalogue for a firm of engineers. Each edition was of forty thousand copies, of which half were sent to America and half were used in England. This work kept an entire department going at the printers', and gave constant employment to ten men. The firm of engineers were satisfied with the price they paid for their work, and the employees were satisfied with the wages they received. In course of time the United States started placing a duty on the twenty thousand imported catalogues of no less than thirty-three per cent. This, of course, so increased the cost of the catalogues that the printers tried making stereotype plates of the pages, so as to have the machining done in America from these plates. The American duties on the plates were absolutely prohibitive and there was only one course open, and that was to have the catalogues entirely printed in America. The American printer charged just the same price for the printing as was previously paid in England. An American edition of twenty thousand is now used in America, while an edition of twenty thousand is printed in America and sent over to England, where no duty is charged at all, so the firm of engineers save the thirty-three per cent charged when printed matter goes into America. The result is that work is found regularly for ten American workmen, while ten English printers are thrown out of employment. This instance is, of course, made a plea for protection, but that is yet a long way off.

Another American machine has been introduced to Britain by the Lanston Monotype Corporation, Limited, of London; that is the "Mentges" folder, which is claimed to be one of the best in existence, and most suitable for the proprietors of weekly newspapers to meet an occasional demand for increasing publications by an extra two or four pages of news or advertising matter. It will fold an eight-page edition, pasting the inside sheets to the outside four and trim the whole at the head, while with the supplementary attachment an extra two or four pages can be inserted when folding the regular eight pages, and the whole six, eight, ten or twelve pages be delivered at two thousand complete copies per hour, folded, pasted and trimmed at the head.

A new scoring machine for the use of boxmakers and printers has been put on the market by Mr. C. Butterfield, of Nottingham. It is a great improvement on existing scorers, and is calculated to turn out work very speedily. The machine is built entirely of metal and will score up to twenty-eight inches in length, or as low as a quarter of an inch and up to ten and one-fourth inches in width. The depth of the cut is regulated by worm and wheel, and a straight cut is insured. Fancy boxmaking is becoming an important adjunct of the printers' business, and appliances of this class are meeting with a ready sale in Britain. At present most of the cutting and scoring machinery comes to us from Germany, but there is still a good field open for American makers who will place something really good and labor-saving on the British market.

Large-size papermaking machines are becoming more and more popular in paper mills where an increased output is desired, and machines and appliances are being constructed accordingly. A Scottish firm, Messrs. William Morrison & Sons, of Leith, have just constructed what is probably the largest papermaking machine "wire" that has yet been made. It is to be shipped to Sweden, where it will be used on a large papermaking machine recently made by Messrs. James Milne & Son, Limited, Edinburgh, for Holmens Bruk paper-works. The width of these wire webs is generally from five to ten feet, but this one is thirteen feet six inches in width, a size which makes it possible to turn out paper about one hundred and fifty



STATUE OF RICHARD CŒUR DE LION, LONDON.

inches wide. It weighs 350 pounds, has about twenty-four hundred meshes to the square inch, and into it there has been woven about two hundred miles of brass wire. Perhaps some of your American mills have larger "wires," but so far this is the largest yet made in this country.

The process engravers are still on the cut with their prices for half-tone work, and quite unnecessarily so, as fair prices could easily be maintained by a little management among the different firms in the trade. No organization exists, however, the one society for promoting the welfare of the trade being in a moribund condition, in fact, is practically dead. This condition of things is taken advantage of by several small men and they are the sinners in so far as cutting is concerned. When prices for half-tone on zinc came down to 8 cents an inch, it was thought

that the limit was reached, but now one enterprising house advertises half-tone on *copper* at 6 cents per inch, or on zinc at 5 cents. This is the kind of thing that leads to the employment of the sheriff in the end, and even with a full turnout of work no profit can be made at such prices.

Mr. C. W. Bowerman, the secretary of the London Society of Compositors, has been unanimously chosen by the Trade and Labor Council of Deptford as Parliamentary candidate for that borough at the coming general election, and ere these lines appear in print he may be entitled to use the magic letters M. P. after his name. Scoffers say that these letters stand for "mud pusher," but such a term can hardly be applied to the gentleman in question, and his election to the British Parliament would be a source of satisfaction to his friends of the labor movement. Mr. Bowerman was born in Devonshire, in 1851, and in 1873 he commenced on newspaper work, and served in the printing-office of a well-known London daily paper for about nineteen years. In 1889 he was appointed secretary of the news branch of the London Society of Compositors. He



EDITOR RAITHBY, OF "THE BRITISH PRINTER," AND FAMILY.

was elected to his present office of secretary in 1892 and began to represent his society at trade-union congresses in 1893, and, with one exception, has attended each congress since. He was elected on the Parliamentary Committee of the congress in 1897, and in 1901 was appointed as chairman. He has continuously served on the committee. In 1901 Mr. Bowerman was made an alderman by the Labor party of the London County Council. He has twice visited America, the first time as a delegate on behalf of the Ruskin Hall, of which institution he was a trustee. The second time as a member of the Mosely Commission, which went over in 1902. Mr. Bowerman is also the president of the Federation of the Printing and Kindred Trades, which has branches in various parts of Great Britain.

The gigantic issue of the set of books that is being sold on the instalment plan by the proprietors of the London *Daily Chronicle* and *Lloyd's News* is being pushed with great energy by means of circulars, pamphlets and type-written letters sent to every householder in the city and suburbs. Every morning for the past week the writer has received some communication urging the purchase of the volumes at once, for a payment of 60 cents, cash down, and $1.20 per month until paid up. These volumes contain extracts from popular authors, poets, historians, etc., but as only brief extracts are given, the contents are of a somewhat scrappy character. The general public is, however, purchasing freely, and it should be a good thing for the printer and those who assist him in the production of the books, for, according to a statement published, to produce the 4,000,000 volumes in the 200,000 sets of books about 7,302,400 pounds of paper will be required; the 2,000,000,000 pages placed end to end would encircle the world twelve times; 83 big printing-presses are making 71,000,000 impressions, and thousands of yards of cloth and the skins of 435,000 animals are being prepared for the binding. If the 200,000 libraries were printed on one large modern book printing-press, run 300 days in the year, over 31 years would be required to complete the printing. The 200,000 bookcases, to make which cabinetmakers are employed, would, if piled on top of each other, reach a height six hundred times that of the Eiffel tower. One wonders, if this statement is true, what will be the profit on the deal.

HAND PRESSES OF SIXTY YEARS AGO.

The printing of every single sheet of paper, on one side only, by these hand presses involved no less than nine distinct operations. These were: inking the roller, inking the form, laying the sheet on the tympan, flying the frisket and laying it down on the form, running in the form under the platen, taking the impression by depressing the platen, running out the form, lifting the tympan and frisket, releasing the sheet and placing it on the bank. When a sheet of bookwork was printed on both sides, all these operations had to be gone through over again before it was "perfected." As may be expected, the process was not only very laborious, but very slow. Two men — one pulling and one beating — could produce at a wooden press about seventy-five impressions per hour. At a Stanhope press, with one man rolling and the other pulling, the output was about one hundred and fifty to two hundred sheets per hour; the Columbian and the Albion presses raised this only slightly — so that two hundred per hour was very good work; indeed, even this could not be maintained for long, even when, as was the custom, the men took in turns the two operations. Sheets that had to be printed on both sides were turned out at half the speed named, as a second printing on the back was, of course, necessary. Accordingly one hundred sheets per hour was the largest number that could be printed on the hand presses in use sixty years ago.

THE HELL BOX.

"Well," said the overseer, as he stirred the type with his forefinger, "I have sometimes seen broken letters dumped in the quad box, but this is something new — you can't get a lower-case 'l' for battered sorts and broken leads, and this is the second case I have found in this pickle. It must be that new boy. Here, Bill! What's the meaning of all this rubbish in the 'l' boxes?"

"You told me to, sir," said Bill, with an injured air.

"What!"

"But you did, sir. You said that when I sweep out I was to pick up all the types as had been trod on and put them in the 'ell box."—*The Practical Printer.*

BEN FRANKLIN'S DISCIPLES.

NO. III.— JOHN ANDERSON.

JOHN ANDERSON was born in Voss, Norway, March 22, 1836. He came to America and Chicago with his parents in July, 1845, and has been a resident of Chicago continuously ever since. He attended Wilder's school at irregular intervals during a period of about two years, and at the age of fourteen he began his newspaper career. His first lesson in this work was as carrier for Father Dutch's *Commercial Advertiser*, when the whole edition was handled by two delivery routes, one carried by George Finley on the North Side and the other by John Anderson on the South and West Sides. Mr. Anderson recalls with considerable interest that he had one subscriber as far west as Halsted and Madison streets. After about six months of this work he was made "devil" in the office, and thereby secured an opportunity to learn the case and study the art of distributing and setting type. It was also a part of his task to cart the seven-column forms from the office at 77 Lake street to Zebina Eastman's pressroom, near the corner of Randolph and Clark streets, where he carried the forms up three flights of stairs. He then secured employment in Ben Seaton's job office, which was then a part of the old *Argus* plant.

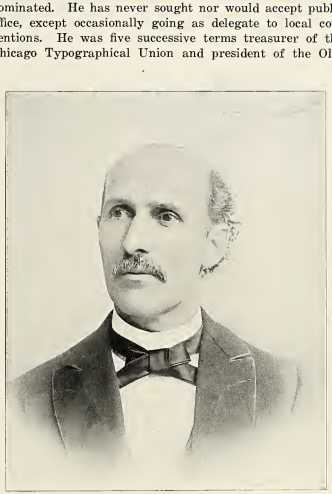
A year or so later the *Argus* and Seaton's job office were sold to Scripps & Bross, who were publishers of *The Democratic Press*, and the subject of this sketch was



JOHN ANDERSON.

included in the transfer and worked under William H. Austin and later under Cyrus Bradley Langley as foreman, when later the *Democratic Press* and the *Tribune* consolidated under the hyphenated name of the *Press-Tribune*, with John L. Scripps as the moving spirit and managing editor. By this time Mr. Anderson had become a journeyman printer. He continued his work in that capacity, holding the "ad." case, working early and late until 1866, when, on May 2, he commenced the publication of *Skandinaven*, which has grown under Mr. Anderson's guidance and watchful care until it is to-day the most influential Scandinavian paper in America, having a combined circulation of the daily, Sunday and semi-weekly editions approximating ninety thousand copies.

Mr. Anderson has always been a consistent Republican, having always loyally supported the ticket, excepting where a candidate whose record was unclean has been nominated. He has never sought nor would accept public office, except occasionally going as delegate to local conventions. He was five successive terms treasurer of the Chicago Typographical Union and president of the Old-



FREDERICK BARNARD.

Time Printers' Society for three terms. Mr. Anderson has been married twice, his first wife being Maria C. Frank; two children, a boy and a girl, were born to them, the girl dying in infancy. Mr. Anderson later married Julia Sampson, who is still living. Four children were born of this union, three of whom are living.

Mr. Anderson, although in his seventieth year, is not on the retired list by any means, although he does not spend as much time at his office as formerly. He is hale and hearty and attributes his good health to an active life of hard work, the fruits of which he now enjoys.

FREDERICK BARNARD.

Frederick Barnard was born in Somerton, Somersetshire, England, October 3, 1836. He is the son of Thomas and Amelia Barnard and was educated in England until 1847, when he came to Chicago, where he began his career as a newsboy, carrying the Chicago *Journal* in 1847. He learned printing in the old *Journal* office and began as master printer in January, 1857, in the firm of Beach & Barnard; in 1895 the firm was changed to Barnard & Miller. Mr. Barnard is the oldest "boss" printer and oldest "newsboy" in Chicago. His residence is in Oak Park, Illinois.

(To be continued.)

CHARLES A. STILLINGS, PUBLIC PRINTER.

Supplementing the notice of the appointment of Mr. Charles A. Stillings to the position of Public Printer, on page 444 of the December INLAND PRINTER, the following succinct record is furnished by Harris-Ewing, together with the latest portrait of the chief of the largest printing establishment in the world.

Charles A. Stillings, Public Printer, was born in Boston, Massachusetts, April 20, 1871; thirty-four years ago. He received his education in the Phillips grammar school and the English high school, of Boston. He was



PUBLIC PRINTER CHARLES A. STILLINGS.
Photo by Harris-Ewing, Washington, D. C.

married at Harper's Ferry, West Virginia, on April 29, 1905, to Miss Anna Marie Rau. He left high school in his fourteenth year to enter his father's printing-office (E. B. Stillings & Co.), Boston, 1885, in which he worked from printers' devil to general manager, and during 1902-03 as sales manager of their successor, the Griffith-Stillings Press. He was manager of the Printers' Board of Trade of Washington, D. C., from September 1, 1903, to May 1, 1905, and was secretary of the Typothetæ of Washington, D. C., from 1903 to 1905. Mr. Stillings was promoted to manager of Printers' Board of Trade of New York city, May 1, 1905, and appointed by President Roosevelt to be Public Printer, November 1, 1905. He is an independent Republican, a 32° Mason, Mystic Shriner, member of Sons of Veterans, Washington Board of Trade and the Washington Business Men's Association.

A HIGH COMPLIMENT.

I have subscribed for THE INLAND PRINTER through many years, and regard it as giving the finest specimens of artistic printing I have ever seen — both in the advertising pages and in the text. You deserve the highest compliments that can be paid you.— *B. B. Huntoon, Louisville, Kentucky.*

THE KING'S FEAST.

BY FRANK J. BONNELLE.

(Read at Tenth Anniversary Dinner of Boston Proofreaders' Association.)

A king once gave a mighty feast
Within his palace. West and East
And North and South were bidden there
And sent brave men and women fair;
And as they came the palace halls
Were filled with music soft, the walls
Were lined with waving palms and ferns,
Rich tapestries and costly urns,
While perfumes from exotics rare
Were borne upon the tuneful air.

The marble hall wherein was spread
The banquet echoed not the tread
Of those who came to drink and eat,
For Persian rugs made noiseless feet.
The tables bore food unexcelled,
And from ten thousand bottles welled
A ceaseless flood of sparkling wine,
Fit beverage for lips divine.

The guests were those who buy each book
That issues from the press, and look
With eager eyes the papers through
For anything that's good and new.
And these chance favorites of Fate
Enjoyed the feast on silver plate.

But high above them, in the glow
Of colored lights, there sat a row
Of guests of honor, those for whom
The feast was made; and guns did boom
Without, and buglers sound a call
Within, when they marched through the hall
And took their places in great state
Each side the royal potentate.
Who were these seated thus aloof?
The honored ones were readers of proof!
For them the king had had prepared
This banquet, in whose joys he shared.
Their plates were cast in royal mold
And each was made of solid gold.

An arch triumphal rose o'erhead,
Composed of books so ably read
That not an error could be found
Within the many volumes bound —
A tribute to the virtues rare
And to the never-ceasing care
Of those who till the proofs inspect
And other folks' mistakes correct.

The servitors were those who write,
And editors, and there was quite
A lot of publishers of note,
Grown rich on what the authors wrote.
All these, with meek and modest airs,
Now stood behind the readers' chairs,
Some serving food with careful hand,
While others slowly diners fanned.

And when the feast came to a close
The king, named James the Just, arose
And told how authors oft win fame
Or are at least known by a name;
How editors achieve renown
That leaps the limits of a town;
How publishers have lives of ease,
And go and come just as they please,
The while proofreaders smooth their way
And work long hours for meager pay.

"It's time," said he, "the world should know
These silent ones who labor so,
And do so much for all of you —
It's time that they should get their due.
That's why your king this feast has spread
And put proofreaders at the head.
No longer shall they be unknown,
In future books we must atone —
Their names shall, in the coming age,
Be printed on the title-page!"

And when this final noble word
In that triumphal arch was heard,
With joy the books their bindings broke
And cheered so loud that I awoke.

In Old Mexico

A Brief Description of a Very Interesting Country



Published by
The Southern Mexico Railroad
City of Mexico

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Made by
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Saint Louis

John P. Bermon
Amos Smith

Monroe, Ind., ... 190

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Eleventh Annual Report

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1905-1906

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STATEMENT

Madison, Ohio,..... 190

M.

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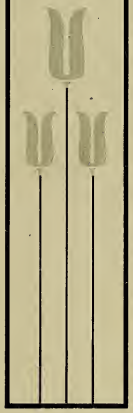
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Saint Louis New York
Chicago Buffalo

Number 14

SPRING CATALOG

1906

HIGH-GRADE RANGES

1906

Factory and Works: CLEVELAND

CLARKE STEEL RANGE CO.

(Set in Foster and Webb—See other side of this sheet)

JOB COMPOSITION

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

MENUS AND PROGRAMS.— A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

AMERICAN MANUAL OF TYPOGRAPHY. New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. $4.

IMPRESSIONS OF MODERN TYPE DESIGNS. Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.

BEBAN: SOME OF HIS WORK. Contains over one hundred demonstrations of combining art with the practical in commercial printing. 148 pages, 9 by 12. $3.

SPECIMENS OF BILL-HEADS.— Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents.

LECTURES FOR APPRENTICES.— Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART BITS.—A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, $1, postpaid.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 483 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, Instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proof-reading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

5–5

INITIALS.

The illuminator who decorated the works of the early copyist with initials and borders of bright colors and gold, knew the art of making "the book beautiful." The earliest manuscripts had no title-pages; vellum and linen papers were hand-made and therefore costly, and the title-page may have been considered wasteful by the copyist. This absence of titles suggested the use of illuminated initials and sumptuous borders as a means of adding decorative beauty to a rectangular introductory of uniform lettering. The initial offered a principal and most satisfactory field of elaboration for the artists of the Flemish school at the close of the fifteenth century, who executed the most elaborate illuminated manuscripts for opulent patrons of the art. The great Grimani Breviary, hidden away in the Old Library of Saint Marks, at Venice, Italy, is one of the most magnificent specimens in existence. It represents the life-work of some of the greatest illuminators of that time. The work was executed regardless of time, trouble and expense for an unknown person connected with the Franciscan order

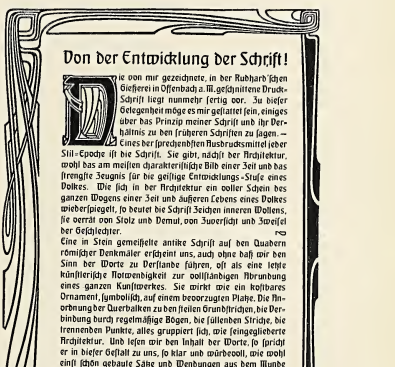


FIG. 1.

and the precious manuscript was handed down through a series of sales and bequests, until it was duly presented, in 1593, in a full session of the senate, to the Doge Pascal Cicogna, and deposited in the treasury of the Church of San Marco, where it remained until 1797. After that the book passed out of existence, so far as public knowledge of its whereabouts was concerned, until recently discovered in the Old Library of Saint Marks. Some of its pages are specimens of faultless hand-lettering, and the elaboration of its initials and the exquisite coloring used throughout reveal the remarkable skill of the Flemish artists.

None of the modern successors of the master printers during the Gutenberg period have ever surpassed in strength or harmony the work which they executed while closely following the traditions of the old gothic manuscripts.

Immediately after the advent of movable types, most of the fancy initials were engraved on wood, and some of these are now considered as models of beautiful lettering. Yet these failed to satisfy the esthetic taste which had been cultivated by the quill in the hands of the master artists of an earlier period. And so it followed that the illuminator continued for a time to supply the initials and the decoration of the printed work. A blank space was usually left in the type matter so that the purchaser could employ his own artists and make his own color selection.

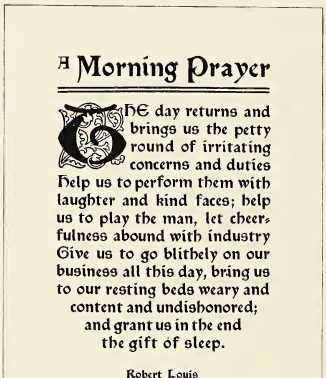


FIG. 2.

This proved expensive and purchasers frequently neglected to supply the initials. Copies of expensive editions containing these blanks are still in existence. The system was soon abandoned and the printer returned to the use of wood engravings.

Notwithstanding the skill and talent that were required to produce the elaborately engraved initials of the early editions, the wages of the artists were but a pittance. None of the works of the early printers is equal to the books of Christopher Platin in his liberal use of wood engravings.*

While the tedious medieval methods of production are clearly incomparable with the rapid printing machinery and the use of photography in process engraving of to-day, yet it is a fact that the best printed books of the period fall short of the high standard of art maintained in these master works of our predecessors. We are unable to produce the exquisite color effects and we have failed to supply the rare artistic touch found in some of the best of these old works. The secret of producing permanent colors and tints is practically a lost art. The beautiful crimsons, the rich purples and the delicate tints used in the initials of the great Grimani Breviary have lost none of their beauty in five hundred years. The colors have been mellowed with age and they possess a subtle delicacy of tone that is inimitable by the modern colorist. We are in the midst of a revival of ancient art in typography, and it is true that many of the most artistic effects are modified copies of medieval designs. A diligent search for hidden gems on neglected shelves of old libraries is a source of great pleasure to the man who loves his art. Recognized makers of distinguished books and well-known designers of modern initials and lettering have profited by research. But the compositor is less fortunate. The ancient and historic art treasures are not at his command. He must profit from a careful analysis of facsimile reproductions and the few masterpieces available in the art departments of all public libraries, and by a diligent study of recognized works on medieval lettering and bookmaking.

Aside from the rare color effects and the splendid

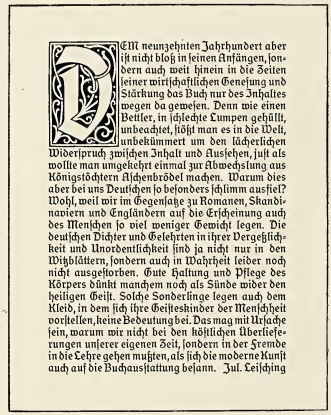

DEM neunzehnten Jahrhundert aber ist nicht bloß in seinen Anfängen, sondern auch weit hinein in die Zeiten seiner wirtschaftlichen Genesung und Stärkung das Buch nur des Inhaltes wegen da gewesen. Denn wie einen Bettler, in schlechte Lumpen gehüllt, unbeachtet, stößt man es in die Welt, unbekümmert um den lächerlichen Widerspruch zwischen Inhalt und Ausstehen, just als wollte man umgekehrt einmal zur Abwechslung aus Königstöchtern Aschenbrödel machen. Warum dies aber bei uns Deutschen so besonders schlimm ausfiel? Wohl, weil wir im Gegensatze zu Romanen, Skandinaviern und Engländern auf die Erscheinung auch des Menschen so viel weniger Gewicht legen. Die deutschen Dichter und Gelehrten in ihrer Vergeistigkeit und Unverdientlichkeit sind ja nicht nur in den Witzblättern, sondern auch in Wahrheit leider noch nicht ausgestorben. Gute Haltung und Pflege des Körpers dünkt manchem noch als Sünde wider den heiligen Geist. Solche Sonderlinge legen auch dem Kleid, in dem sich ihre Geisteskinder der Menschheit vorstellen, keine Bedeutung bei. Das mag mit Ursache sein, warum wir nicht bei den köstlichen Überlieferungen unserer eigenen Zeit, sondern in der Fremde in die Lehre gehen mußten, als sich die moderne Kunst auch auf die Buchausstattung besann. Jul. Leisching

FIG. 3.

designs to be found among some of these old initials, there are other things that add to the beauty of most illuminated manuscripts. The student observes an existing relationship between the design of the initial letter and the text; he recognizes harmony in the size of the initial and the size of the page; equalization of margins between an initial and its surrounding text; correct separation of the initial from the text in accordance with the closed or open order of the spacing of the lettering of the page; correct alignment of initials with the body matter; means of overcom-

* In his work, "The Practice of Typography," Theodore L. De Vinne says: "Platin's account-books, still preserved, show that the engraving on copper of title-pages of books in folio cost from 70 to 100 florins each. Initial letters engraved on wood, some of great size and full of fine work, did not average in cost more than 10 sous each. Some cost about 1 sou. The little figures of a missal, admirably cut on wood by Van Leest, cost from 20 sous each, and larger blocks full of figures from 5 to 10 florins. Mechanical, literary and artistic work could then be bought for little money. Platin's compositors earned from 7 to 9 sous a day; some of his educated readers and correctors were paid much smaller sums."

ing the unequal whiting created by the initial letters A, F, L, P, T, V, W and Y; and the correct color of ink to be used. One or more of these points are frequently overlooked in the use of initials in the best works of to-day.

The suitability of a certain initial to its accompanying text should be the first consideration of the typographical designer. Heavy black text initials should never be associated with modern roman book faces, and modern roman initials are unsuitable companions to old-style faces. The principle of shape harmony is exemplified in Fig. 1 by the association of an initial and a border, both of which have something in common with the style of lettering adopted as a body type. The graceful flow of the border and the initial and the spacing of the lines of the flourish are in accord with the character and spacing of the typography of the page. Fig. 2 is composed after a style adopted by William Morris in the Kelmscott books. Two faces and three bodies of type made from his own designs were used in all of the work turned out by the Kelmscott Press. The prayer is composed in Satanic, a close model of the Troy type, which was made in but one size, about equal to modern eighteen-point, and which was used in his "Historyes of Troye." The initials were of goodly size, with the general contour of the body letter ornamented with floral scrolls and flourishes. Fig. 2 is a characterful study that bears analysis. It will be noted that the body-type of the prayer is supplied with a vigorous initial and a strong heading. The title line begins with the capital letter A and it is followed immediately by a large capital M. By composing the heading in conventional style over the body of the text, three large capital letters would be brought in juxtaposition in the upper left-hand corner of the page. These are little things that the compositor must not overlook. By substituting a capital A of a smaller size, the balance of the page has been greatly improved without destroying its typographical appearance.

The size of an initial is largely controlled by the character of the work and again by the size of the page. In magazine work and regular commercial editions, not particularly of a decorative nature, initials that line with two, three or four lines of text are large enough. In editions de luxe, elaborately decorated books, circulars and announcements, it is entirely proper and even preferable to use initials of a much larger size. An initial well-proportioned to the size of the page is shown in Fig. 3. In this example we are confronted also with the question of correct whiting between the initial and its surrounding matter. This is governed chiefly by the character of the initial and the body-type. When a light-faced text letter

FOR MANY YEARS bridges, more or less simple in construction, have been supported by cables. The first of these was probably a crude structure supported by grapevines, and from this there developed bridges of short spans with cables of manilla rope or

Fig. 4.—initial with improper margins.

WITH the enormous increase in the use of electrical apparatus, steam and water turbines, and of all forms of rotating machinery, has come an increasing demand for accurate speed-indicating

Fig. 5.—correct margins.

MESSAGES FROM THE FIRING LINE invariably tell of the success or failure of a great advance movement. Our interest in the information they bring is measured by our personal concern in a successful issue. These pages therefore should interest *you!*

Fig. 6.—bad effect of short paragraphs.

SINCE 1855—a half century—we have manufactured mechanical rubber goods of every description, keeping pace during that period with the strides of science in the discovery of new uses for rubber, and the invention of improved appliances for its manufacture, as befits one of the oldest and most progressive concerns in the line.

Fig. 7.—possesses many common errors.

COLORADO, the land of blue sky and perfect weather, the region of high mountains and picturesque rivers, glistening in the radiance of a western sun. This is the entrancing region to which the traveler is introduced, where he may look

Fig. 8.—example of irregular margins.

THE art of making the printed book an object of beauty has never stood higher than it did in Germany at the time when the art of printing was first invented. None of Gutenberg's successors have ever surpassed in strength or harmony

Fig. 9.—example of correct margins.

COLORADO, the land of blue sky and perfect weather, the region of snow-clad peaks and picturesque valleys, where there is always vigor in the air and tonic in the breezes, where it is a pleasure to be alive. This is the entrancing region to which lovers

Fig. 10.—unequal margins produced by shoulder of initial.

COLORADO, the land of blue sky and perfect weather, the region of snow-clad peaks and picturesque valleys, where there is always vigor in the air and tonic in the breezes, where it is a pleasure to be alive. This

Fig. 11.—shaved or title-line initial with correct margins.

is used in connection with a strongly contrasting initial with a well-defined enclosure of rules and ornamental work, the work looks better without a surrounding margin of white. Much of the beauty and character of Fig. 3 would be lost by supplying the usual indention.



VERY comfort and luxury is found in this great hotel, which rises in the midst of a romantic and primeval world. A sojourn here is one that will never be forgotten. The rates are $3.50 per day and upward.

FIG. 12.—INCORRECT ALIGNMENT.

Fig. 4 shows a few lines taken from a catalogue produced in one of America's representative printing houses. In this the margins of the initial are abnormally large and



HE ARGUMENTS advanced by some makers are apt to prove more or less confusing to the average man when buying clothes. We know you will agree with us in saying that transactions of this kind require nothing more than common sense, and that there is no ground for confusing arguments.

FIG. 14.— INCORRECT ALIGNMENT.

the letter F seems to lose its identity as a substantial part of the page. In Fig. 5, taken from a catalogue produced in the Matthews-Northrup Works, Buffalo, the letter W is used as an initial. The wide openings of this letter make it even more difficult to handle than the letter F in the preceding example. It shows a decided improvement brought about by careful spacing to attain uniform margins in open initial letters. Fig. 6 shows extremely poor margins caused by a number of short paragraphs surrounding a large initial. These break-lines can be avoided by running in all paragraphs with suitable paragraph marks, or by the substitution of a smaller initial. The most artistic effects can only be attained when the paragraphs are long enough to cover the entire initial, with at least two or three additional lines before the break-line occurs. Fig. 7 possesses many of the common errors to be found in the modern chapter heading. The initial is a mortised box design used with a modern body letter. This suggests the use of an initial with modern characteristics, in preference to the old-style antique. The body-type is set solid and closely spaced, which should regulate the margins of the initial. Three points of white surrounding the initial would add improvement to the appearance of the page. The effect of the short line which covers the bottom of the initial is particularly unpleasing. Modern body-type with tall ascenders is responsible for irregular margins in a number of cases. Compositors frequently fail to make allowances for the large shoulders at the top of the lower-case letter. This creates a larger white space at the bottom of the initial than on its right-hand side. (Fig. 8.) This error is corrected in Fig. 9. When an initial letter is used with body-type of the same series, such as Caslon Old Style, or McFarland, of the old lining systems, the large shoulder of the initial will create a white space at the bottom of the type entirely out of proportion. (Fig. 10.) These margins should be corrected by using a title-line initial, or by shaving the bottom of the letter on a mitering machine. (Fig. 11.)

There has been considerable controvery as to the correct method of aligning an ornamental initial with its accompanying text. Some authorities insist that the body matter should align with the initial proper and not with the ascending ornamentation, while others hold the opposite view. This matter is regulated entirely by the character of the initial. When the ornamentation is enclosed



ORTON motor bicycles are fitted with steel rims and two-inch Dunlop detachable tires; these have proved the most satisfactory for all-around work. Although it would seem that two-and-one-half-inch tires are better

FIG 13.— CORRECT ALIGNMENT.

with a border of well-defined lines, as shown in Figs. 12 and 13, the type should be aligned with the border and not with the initial proper. Vigorous initials with faint scrolls and delicate ornamentation suggest alignment of the type and the initial proper. Fig. 14 would be improved by lowering the body matter about three points.

The initials of the old manuscripts supplied the chief decoration of the work and the character of the elaboration of these devices ofttimes removed the letter a considerable distance from the word of which the initial was an integral part. The distance between initial and type is even more pronounced in some modern derivations from these old designs and it often requires a stretch of the imagination to properly connect the letter with the word. This is a matter of taste, to a great extent, but it is sufficient reason to cultivate a prejudice against the box initial in the minds of many patrons of the art. The most practical and more acceptable initial is the one in which the letter proper admits of being closely connected with the word of which it forms an integral part. Some admirable initials of this character are shown in Fig. 15.



FIG. 15.

I HAVE been a reader of THE INLAND PRINTER for over eight years, and I don't see how any ambitious printer can get along without it.—*Louis E. Ruden, Jamestown, New York.*

PRESSROOM

BY JOHN E. CASHION.

This department receives frequent requests for half-tone overlays and progressive sheets for three-color work. In the future THE INLAND PRINTER will supply cut overlays of suitable subjects at a nominal cost for the time consumed in preparing such work. Pressmen who are anxious to apply specimens to actual work in hand should forward cuts by mail or express. Explanations and answers to inquiries will be sent with all specimens. The work is in charge of an expert who understands and appreciates the different requirements of various subjects.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.—By John C. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

PRACTICAL GUIDE TO EMBOSSING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

CUT OVERLAYS A NECESSITY.— J. F., Boston, Massachusetts, writes: "I am a cylinder pressman, but getting an opportunity as a prover in an engraving house, I took it and had six months' experience there, and I must say that the experience was very valuable to me. It demonstrated to me what a printing pressman can obtain from the average half-tone, notwithstanding many articles on the subject to the contrary which we oftentimes read in trade journals in regard to exaggerating values in the subject by constructing an overlay 'so-and-so,' to obtain shades, gradations, and, in other words, to correct and criticize the ideas the artist intended to convey. Now, I find that the less work that is done to a half-tone the better, but when such work is done, let it be to the purpose and very sparingly. I have picked out a few difficult subjects to send you for advice, and if you had them to run in a form with a dozen or more cuts along with type matter, how would you go to work to keep the high lights transparent and clean? For instance, take cut No. 1, the beach scene; the sky was etched too fine, the original was not good and therefore the negative is at fault. We doctored up this cut and sent it out as a perfect half-tone, but I know too well how it will act when the pressman gets it. Of course it will be fastened down, which is some help, but, as I said above, the less treatment such a subject receives, the better and cleaner it will look. If an overlay be applied, I contend it will not stand more than a two-sheet folio, and I find it so from experience, that if heavier is used the lights will not print, and when the latter must be spotted up, what a dirty looking job it is! But how is a pressman to know all this ahead of time? The engraver's proof is perfect, and when he pulls his first sheet it perhaps is no heavier in the lights than the other cuts, which generally come out all right. Now, take cut No. 2 and examine that. Again take a subject like cut No. 3 and examine the high lights. This will not stand a strong overlay. I should not care to do more than have a two-sheet folio, as heavier will bear off the lights, necessitating building or spotting up, with the result that after a few hundred impressions have been run the lights are dirty. There are tricks in all trades; they



FANTANA DANCE.
Drawn by Ellsworth Young, Chicago *Tribune*.

engravers have theirs, but at the printing pressman's expense. I congratulate myself that I could turn out superior work at the end of six months to that of a prover next to me who worked ten years at proving. A lightly made pyramid will do all that is necessary to bring out all there is in an ordinary engraving on a proof press, with the paper we use. I found this safe as a rule. I frequently hear pressmen say that they get as good results with trace-up overlays of folio and claim results to be as good as pressmen using the regular cut overlay, also running their work without slipsheeting. I know it is done on three-color processwork, but not on black. I have done the same myself, but will not claim as good

results as when using cut overlays." *Answer.*— While your experience as a prover has demonstrated to you that a very finely finished proof may be obtained from a flat impression, the fact still remains that a well-constructed cut overlay is an absolute necessity where best results are desired. As to the strength of an overlay, much depends upon the nature of the subject, the kind of stock employed, etc. Cut No. 1, showing huge rocks in the foreground, with river and hills in the back, and the plain tint forming the sky, is a very good subject for a three-ply cut overlay. This cut-out should be made from hard paper, 28 by 42, 60 pounds to the ream, the base sheet being used for the sake of impression only. Little bear-off would be noticed on a cylinder press with such an overlay if the press was adjusted properly. The finished pressman can usually tell after a firm impression what to expect from a half-tone, and if this cut should appear as light as the other surrounding cuts, careful overlaying would only serve to further improve the appearance. Cut No. 2 should be worked in the same way as cut No. 1, excepting the base sheet, which could be heavier, owing to this cut being vignetted. Chamfer the base sheet carefully where the vignetting appears. It is not advisable to use folio in the mark-up sheet for half-tones, especially in the high lights, as tissue is sufficient when cut overlays are applied. On cut No. 3 a two-ply cut-out is sufficient, bringing up the small details by means of a trace sheet. Very good results may be obtained with trace-up overlays of folio, if properly made, though a single cut-out of book paper and bringing up only such parts as is necessary with folio consumes less time and also forms a better make-ready.

PACKING FOR CYLINDER.— T. P. Company, Leavenworth, Kansas: " (1) In the last number of THE INLAND PRINTER you stated that the correct packing on the cylinder should not be more than one sheet higher than the bearers. I have made the packing according to your directions, but the impression is not heavy enough. I have had trouble lately with leads and quads coming up, and on the advice of a pressman here I set my cylinder bearers about one point higher than type-high and set the cylinder so that it just touches the bearers. Of course that makes the cylinder one point higher than type-high and my press needs that much more packing, and consequently cylinder and bearers do not travel together. Would you advise the use of iron bearers instead of wooden ones? Should rosin be used on the bearers? (2) Is there a special ink for use in printing soap wrappers on No. 1 print paper? I use common printing-ink, but it seems to turn gray after the wrappers are used." *Answer.*— (1) Your bearers are too high; they should be lowered to type height. The cylinder can then be lowered and only the correct amount of packing will be necessary. Sometimes, of course, on heavy forms it will be found necessary to carry one or two sheets more impression. In such a case it is well to place a part of this extra amount under the form, so that the bed and cylinder will reciprocate. Metal bearers are preferable to wood, from the fact that they retain their regular height and will remain uniform the full length. We do not advise the use of rosin or other substance on the bearers, as it is not necessary when the cylinder is adjusted properly. (2) A black ink suitable for printing soap wrappers may be obtained from any reputable inkmaker at about 20 cents a pound.



THE HOME OF MY CHILDHOOD.
Photo by R. R. Sallows, Goderich, Ontario, Canada.

IMPERFECT MAKE-READY.— The presswork on the specimen submitted by A. R. & Co., Baltimore, Maryland, is hardly up to the standard, sufficient pressure not being applied to the solids of the cuts to produce an effective job of printing. A cut overlay should be applied when running work of this kind, so that the ink may be pressed into the paper, leaving the solids sharp and black. Soft black ink, such as is used in half-tone printing, is most suitable for these subjects, and it will also lie smoothly on enameled papers.

PRINTING ON BLACK STOCK WITH WHITE INK.— J. J., Montreal, Canada, writes for information concerning printing on black label stock with white ink. A solid white, such as is used for dark cover-papers, is necessary. This should be reduced slightly so that it will distribute perfectly, as perfect distribution is absolutely necessary for printing of this kind. As a reducer, use vaselin or reducing compound, with a few drops of Japan dryer. It will be found that a second impression is necessary, but the first should be dry before applying the second. When running the second impression it is best to use a heavy varnish as the reducer. The first color acts as a size or grip coat. There will then be little danger of the stock picking.

SECURING REGISTER.— A. F. D., Newark, New York, writes: "Will you kindly tell us what we can do in an ordinary country office to help register work on enamel



"SUNNY JIM."
Photo by J. Manning, London, Ontario, Canada.

book paper? In taking 25 by 38 enamel paper on a four-roller press we find that the register in several cases has been off upward of a nonpareil. We have some work ahead that will require close register, and we would appreciate any suggestions you can give us to overcome the difficulty." *Answer.*— The following suggestions cover about all that lies within the pressman's power to secure perfect register. Accurate feeding, of course, is necessary, and this should be tested before any attempt at adjustment is made. When running close register work the drop guides should rise just in time to clear the sheet after the grippers take hold. This may be tested by running the press around slowly until the grippers have just closed. At this point the guides should be raised just enough to allow the sheet to pass under the guides without breaking the edges. Next, the sheet bands should be set to hold the sheet closely to the cylinder at all times during the printing stroke. If the press is equipped with a brush, this should also be set so the sheet will be smoothed out nicely and held in its proper place. The tongues which support the sheet when feeding to the drop guides should lie as close to the cylinder as is possible without marking the printed matter as it is being delivered to the fly. If the form be open, with only an occasional line here and there, it is best to run a tape through the center margin to support the sheet while it is being printed. Each color should be fed to the same position of the guides, shifting the form in register to suit. Carry as near the same amount of packing on each color as possible, and the same speed should be maintained throughout the entire job. When doing colorwork, it is best to keep the stock well covered while running by placing waste sheets at the bottom, and at least twenty-five sheets on the top of each lift. This will prevent shrinkage and insure perfect register of the stock.

CLEANING HALF-TONES.— C. H., Bradford, Pennsylvania, writes: "A form came to the pressroom containing one large half-tone, which failed to give satisfactory results. Upon examination I found particles of fleece clinging to the screen or face of the cut. After a thorough washing with oil, lye and benzoin, the fleece still remained. No waste or rags was used in the wash-up." *Answer.*— Nitric acid, one part, to ten parts water, forms a good solution for cleaning half-tones. This should be applied to the face of the cut and rubbed briskly with a stiff brush. The cuts should then be washed a second time with alcohol or benzoin and wiped dry. If any particles remain on the cut after this operation, they can usually be rubbed off with a soft rubber eraser.

INTERESTS ART LOVERS.

I take advantage of this opportunity to compliment you on the high rank which THE INLAND PRINTER occupies among the art papers. Though in no way connected with the printing trade, I greatly enjoy each issue of your periodical, each one being a fine piece of neatness and display; and I may say that I even prefer it to specific art journals, as its contents are better than those of these abstract papers, within the reach of the *practical* art amateur. Besides, the greater portion of the leading articles are not exclusively confined to the printing trade, but may be read with interest by anybody who is open to questions of national economy, general business principles, or of the raise of the standard of artistic taste.— *A. Stoll, Dattwil, Switzerland.*

ARTISTIC AND IMPARTIAL.

I can not think of anything a printer would rather have than a subscription to your valuable magazine. I myself go into raptures of delight every time I see a copy of the same; so will any lover of artistic printing and fair and impartial discussion of matters pertaining to the printers' trade.— *Adolph Westheimer, San Antonio, Texas.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

STARTING A PRINTING-OFFICE.— By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

PRACTICAL JOURNALISM.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

A MOST complete and creditable special edition of the *Times* (Davenport-Rock Island-Moline, Iowa) was recently issued. There were ninety-two pages, every section in two colors, all nicely printed and well filled with excellent ads.

CANADA is pushing to the front typographically. The latest bid is made by the Stratford *Beacon* with a semi-centennial number in magazine form of ninety-six pages and cover. It is one of the finest pieces of work from across the border I have seen.

AMONG the hundreds of Christmas issues which are always received at this season there are few which equal in neatness and general excellence the Pittsburg (Pa.) *Index*. Among others which deserve particular mention are those of the West Virginia *News*, of Ronceverte; Wilcox (Neb.) *Herald*, Climax (Mich.) *Cereal*, and Washington (Pa.) *Star*. Newspapers intended for criticism must be sent to the address given at the head of this department.

NEARLY one and a half million votes were cast for the winning candidate in a subscription canvassing and voting contest recently conducted by the Humboldt *Times*, of Eureka, California, in which a $600 piano was the prize. The next contestant had nearly as many votes and was also given a piano of equal value as a consolation prize. In all, over four million votes were recorded, making the contest a wonderful success.

"REFUSED" NEWSPAPERS.— David Townsend, manager of the Idabel (I. T.) *Signal*, sends the following clipping from a contemporary and asks as to the legality of the assertions in the third paragraph:

NOTICE TO SUBSCRIBERS.

We can not discontinue subscriptions when the time paid for expires unless we receive notice. Our subscription list is too large for us to attempt to do so.

When you desire your subscription discontinued, you must notify us or your postmaster. Then if the paper continues to come, refuse to take it from the postoffice.

So long as you accept the paper from the postoffice you are responsible for the price of subscription and the account is collectible by law. Do not "refuse" your copy of the paper until your account is settled in full to date.

We are frequently asked to send the paper up to a certain date and then discontinue it. This we can not undertake to do. You must notify us or your postmaster at the time you wish it discontinued.

This practice is entirely wrong, and has been many times so pronounced by the postoffice authorities. A subscriber may order his paper discontinued at any time without paying his account in full, and may thereafter refuse to accept it. He may also subscribe for a given period and at the time of subscribing order the paper discontinued at the end of that period. The publisher who continues sending his paper to such a subscriber does so at his own risk, and, in fact, every subscription is supposed to expire when the time paid for has elapsed. According to a strict interpretation of the postoffice regulations, a paper can not be sent on an expired subscription at the second-class rate.

M. H. SPENCE, publisher of the Elmwood (Ill.) *Gazette*, used a large cut of the accompanying photograph of his



THE DEVIL AND HIS SWEETHEART.

little son and neighbor's daughter on the cover of his Christmas issue. The number contained over seventy columns of advertising, all of which was secured at a rate of over 10 cents an inch.

AD. COMPOSITION.— The holiday season brings much extra ad. composition and ads. are rushed into type with the greatest possible speed. Yet it is surprising how amid all the rush the great majority are well displayed, the proper lines being brought out in a simple, straightforward manner, with more than the usual amount of matter set in body-type. Many compositors get nearer to

the desired result at such times than when they make an effort to do something unusual. Then they use too much ornamentation and too much display. The large number of ads. set at this season has resulted in an exceedingly large number being submitted for criticism, and only a very limited amount of space can be devoted to each. A. Le Roy Leidich, of the Easton (Pa.) *Express*, sends three ads. for an opinion as to the best. That of the *Free Press* is first, the *Express* is second and *Argus* third. Some very good ads. are submitted by Rex H. Lampman, of the Neche (N. D.) *Chronotype*, although most of them are ornamented to the limit. No. 1 is a sample of Mr. Lampman's composition. From a large number of samples submitted by E. H. Wynne, of the Grafton (N. D.) *News and Times*, two are shown (Nos. 2 and 3). These have an unusual number of panels, but are neat and attractive. Other good ads. were submitted by John F. Spiller, of Covington, Kentucky; Arthur Glidhill, Colorado Springs (Colo.) *Telegraph*; Charles H. Branham, Willows (Cal.) *Journal*, and C. H. Fairchild, Jamestown (N. D.) *Alert*. The work of W. F. Spangenberg, Rockford (Ill.) *Register-Gazette* would be improved by omitting the ornamentation around the words in some instances. The panelwork is a little overdone in the ads. of F. W. Pyncheon, Yankton (S. D.) *Press and Dakotan*. J. C. Grove, Oregon, and H. J. M., San Antonio, Texas, fail to bring out one line prominently in their ads., making the mistake of having the display all the same size.



No. 1.



No. 2.

ANOTHER RATE CARD REQUEST.— The publisher of a daily paper with a circulation of fifteen hundred, in a Western city, asks for a rate card, saying: "Rates have gone all to pieces during the past year or two owing to changes in management of the *Herald*. We want to put into effect a new rate card on January 1. We want to establish a rate which will be just to publisher and advertiser. There must be a proper basis for figuring space on a daily having fifteen hundred circulation, and we are willing to accept that basis on which to build up the business here. You grasp the idea! Now send us a rate card which will meet the situation." *Answer.*— A suitable rate card for a daily of fifteen hundred circulation was published in THE INLAND PRINTER for January. There is no recognized basis for advertising rates, notwithstanding the fact that different writers and different advertising agencies have asserted their beliefs that different prices per line or per inch per thousand of circulation should be the accepted rule. As a matter of fact, every publisher fixes his own rate and gets all that he can, his demands being limited only by the bitterness of his competition. The rates quoted above are about the average with the added advantage of being accurately graded from 30 cents for the first inch to a little over 4 cents an inch for one column one year. Honestly, though, I do not see how any publisher of a daily newspaper can afford to publish advertising for 4 cents an inch, and I only quote such a rate because it is demanded. I am a firm believer in an open-space rate, every contract based on the number of inches used in one year. I would advocate the adoption of a card like this:

Transient rate		$0.30
50 inches and less than	100 inches	.25
100 inches and less than	250 inches	.20
250 inches and less than	500 inches	.18
500 inches and less than	1,000 inches	.15
1,000 inches and less than	3,000 inches	.12
3,000 inches and less than	6,000 inches	.10
6,000 inches and over		.08



No. 3.

AD.-SETTING CONTEST No. 19.— For THE INLAND PRINTER'S Ad.-setting Contest No. 19, I have selected a

small ad., one which will take but little time to set, yet one which may prove a little puzzling to properly display. The copy is as follows:

Annual Spring Exposition of the Fashionable Blanchard Garment for men and young men.

To those discriminating, economical men and young men, who want to be stylishly attired at a moderate cost, we extend a cordial invitation to view our spring display of nobby Blanchard suits and overcoats.

We are showing every popular fabric, pattern and fashion in all the exclusive effects and designs.

Our assortment is so complete and choice that we can accurately fit men of every size and proportion in their most becoming style.

James Blanchard, Outfitter for Men, Women and Children.

The same rules which have so satisfactorily governed previous contests will be used:

1. Set 13 ems pica wide by 4 inches deep.
2. Each contestant may enter two specimens.
3. No words can be added to or omitted from the copy, but the wording may be arranged to suit the ideas of compositors.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 194 Fifth avenue, Chicago."
6. Use black ink on white paper, 3½ by 6 inches exactly.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 10 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.
9. Each contestant will be given an opportunity to select the best three ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.
10. All specimens must reach me on or before March 15, 1906.

The usual plan of designating the best ads. will be followed. A complete set of all the ads. submitted will be mailed to each competitor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. While the ad. is a small one, yet there is room for the display of considerable talent in selecting and arranging the prominent lines. Special care should be taken to have the size of paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and such an ad. will be thrown out. Particular note should also be made of the date of closing, as in the last contest several ads. were not admitted through being too late, four not arriving until two months after the sets had been sent to contestants. THE INLAND PRINTER is able to reproduce only a limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display. There will be two hundred sets of ads., and should the number of contestants be unusually large, the sets will be given to the first two hundred who enter, so that the advisability of submitting specimens early is apparent.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Knoxville (Iowa) *Journal.*—A little more impression and more even distribution of ink are needed, and the first page is spoiled by the big ad. at the top.

Carp (Ont.) *Review.*—Caps. should be used for the first part of double heads. Paper has the appearance of being printed wet—dry would be better.

Asheville (N. C.) *Gazette-News.*—Margins top and bottom are too narrow. An attractive first page.

Idaho Falls (Idaho) *Post.*—Aside from the many rules and panels in conjunction with the title, the new paper is a very creditable one.

Altus (Okla.) *Times.*—Criticism of last February has not been observed.

Berlin (Wis.) *Courant.*—More prominent heads and less ads. would improve the first page. Headings on correspondence should be in heavier type.

Nemaha County Teacher, Auburn, Nebraska.—The unusual amount of white space preceding headings and at the bottom of page 6 is not a commendable innovation.

Cumberland County Leader, Greenup, Illinois.—First page spoiled by advertising, and last page of issue of November 2 lacked column rules.

Estherville (Iowa) *Enterprise.*—A neat paper from start to finish.

Lake Geneva (Wis.) *Moccasin.*—Aside from the cover-page the publication is decidedly amateur. Publisher's announcement should take less space, and fewer pages and less "stretching" is advisable.

Menomonie (Wis.) *Times.*—Correspondence should have more prominent headings.

Walker (Iowa) *News.*—A short rule above the display heads in the second and sixth columns would be better. The last line of a paragraph should never appear at the top of a column, unless it is a full line.

Bluffton (Ind.) *News.*—New column rules are needed and publisher's announcement should be reset. More care should be taken in the make-up of plate matter.

Isabel (I. T.) *Signal.*—More ink is the principal need. Date line is too prominent.

High School Banner, Cherokee, Kansas.—A neat little paper. Town and State should appear in connection with the date line.

Decorah (Iowa) *Republican.*—The border on correspondence heads is too heavy for the type used. First page should be reserved for the more important news articles.

Saranac (Mich.) *Advertiser.*—In grading headed items, longest should be first. Head rules on first page are too heavy.

Minnetonka Record, Excelsior, Minnesota.—The new heading is an improvement. Some of the longer local items should have heads.

Owyhee Avalanche, Silver City, Idaho.—The paper has improved. Keep as few faces as possible in the display of each ad.

Bremerton (Puget Sound Navy Yard) *Searchlight.*—Aside from the three heavy headings on the seventh page, which are out of harmony, there is nothing to mar an exceptionally neat paper.

Wilcox (Neb.) *Herald.*—The top of your first page should not be sacrificed to advertisers. "Material" should not have been divided in the display head on the fifth.

Oconomowoc (Wis.) *Enterprise.*—Presswork could be improved, although type is badly worn. The paper would have a much better appearance if the first page was reserved for reading matter.



KIRMESS DANCERS. —*Chicago Tribune.*



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PENROSE PROCESS YEAR-BOOK, 1905-6. $2.85 postpaid.

THREE-COLOR PHOTOGRAPHY. By A. von Hübl. $3.60 postpaid.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.25.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THE HALF-TONE PROCESS.—By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; $2, postpaid.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

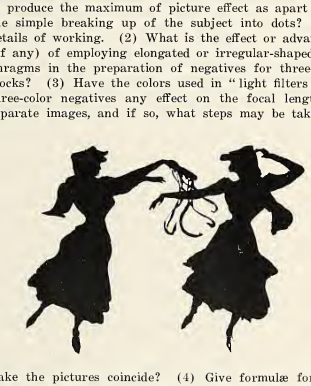
PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

QUESTIONS FOR PROCESS STUDENTS OF PROCESSWORK.—Here are some of the questions and tests put to students of photo-mechanical processes by the Examinations Board of the City and Guilds of London Institute. It will be a profitable exercise for any of us who profess to know something of processwork to find how many of the questions he can answer. The questions are numbered as follows: (1) Describe the camera, lenses and appliances necessary for the production of negatives for half-tone blocks. (2) What is the object of employing diaphragms, or stops, in the making of negatives? Describe the use of irregular-shaped stops for half-tone negatives. (3) What are the constituents of a silver bath for the half-tone process? (4) What intensifiers are in general use for the making of negatives for process blocks, by the wet collodion, collodion emulsion and the dry plate process? (5) Describe the process of printing on metal, for line blocks on zinc, and half-tone blocks on copper. (6) Give a short description of preparing negatives for the three-color process by both the direct and indirect methods. (7) How are blocks made from three-color negatives? State shortly the methods of printing on metal, etching and proving, (8) Describe generally the process of etching line blocks on zinc. (9) Describe generally the process of etching half-tone blocks on copper or zinc. (10) State what you know about the printing of three-color blocks, the kinds of ink and paper, the order of printing, and how the separate printings are registered. In the Honors Grade some of the questions were: (1) In the making of negatives for half-tone blocks, what essential qualities are necessary in order to produce the maximum of picture effect as apart from the simple breaking up of the subject into dots? Give details of working. (2) What is the effect or advantage (if any) of employing elongated or irregular-shaped diaphragms in the preparation of negatives for three-color blocks? (3) Have the colors used in "light filters" for three-color negatives any effect on the focal length of separate images, and if so, what steps may be taken to

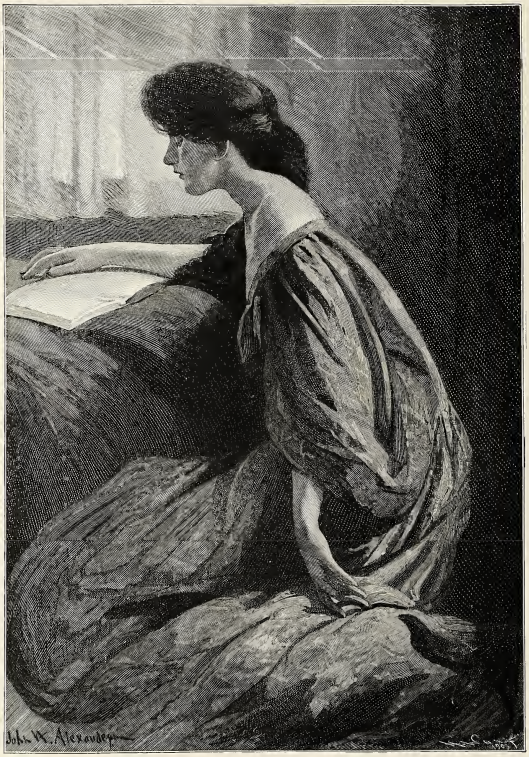


make the pictures coincide? (4) Give formulæ for the preparation of both liquid and dry light filters for three-color negatives, and state which color sensations are affected by each separate filter. Besides answering these questions the students were obliged to give practical demonstrations of the various processes. This many readers of these questions might do without being able to tell the reasons for the various operations.

HOMOCOL, WHERE TO OBTAIN IT.—E. J. Stillings, New York, asks: "In the February INLAND PRINTER you tell about Homocol as an ideal dye for three-color work. I have failed to find it at any of the agencies for aniline dyes." *Answer.*—The Farbenfabriken of Elberfeld Company, 40 Stone street, New York, has imported a stock of Homocol which they put up in one-gram vials, the price being $4 a gram. The price seems high, but when it is remembered that one gram of Homocol makes up twenty-five gallons of solution ready for use, capable of sensitizing one thousand 5 by 7 plates, it is not so expensive.

HENRY WOLF, AMONG THE LAST OF THE GREAT WOOD ENGRAVERS.—American wood engraving reached its highest state in 1882, when the fifteen of our most skilled users of the graver formed the Society of American Wood Engravers. About twenty years ago they published one hundred copies of a volume containing examples of their

work on Japan paper, and a popular edition of six hundred volumes. About twelve of that band of engravers are living; only about three of them receive any encouragement to practice their art, and copies of that volume on Japan paper they produced in 1887 are now worth their weight in gold. Henry Wolf is at the present time the most actively employed of the great wood engravers, his blocks appearing occasionally in *Harper's* province. At fifteen he went to the School of Arts and Trades at Strasbourg to study drawing and wood engraving, and from that time to this he has been studying and practicing his profession, for he holds that, like violin or piano playing, the engraver must keep in constant practice to retain his touch. In 1871 he came to America and worked on the *Century* and *Harper's Monthly* magazines. Since 1877 he has worked on his own account. When



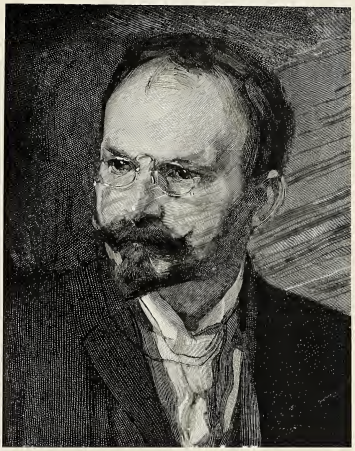
From painting by JOHN W. ALEXANDER. Courtesy *Harper's Magazine.*

"A QUIET HOUR."

Engraved on wood by Henry Wolf.

Magazine. The writer called on him recently in the front room of his apartments in New York, where he does his engraving for six or seven hours each day, working only in daylight. He talked interestingly of the long and hard training he went through to acquire his present knowledge. In 1852 he was born in Alsace, then a French engraving was at its apogee, as he called it, he would frequently work twenty-four hours continuously to finish up a magazine page block, for which the press was waiting. For a full-page block from $150 to $250 was paid, or $4 to $7 a square inch for his engravings. He has kept proofs and a careful record of the blocks that have come from

his hand, which have averaged about twenty a year. His talent would be in great demand at times and then there would be long waits for orders, so that he has only secured for himself and family little more than a modest living. At present he is engaged on engravings for *Harper's Magazine*, on original work and on reproductions for private individuals, the person ordering the block of family



Courtesy *Harper's Magazine*.
NILES'S PORTRAIT OF WOLF.
Engraved on wood by Henry Wolf.

portraits or copies from paintings being the owner of the engraving uses the impressions from it for private distribution. He also owns ten or twelve of his own blocks from which he sells signed proofs, and hopes to continue, while he is able, to engrave besides the work for *Harper's Magazine* several blocks a year of which he will be his own publisher. Mr. Wolf spoke disparagingly of the effort to combine wood engraving with half-tone, which, he said, would only produce a mongrel result, and he expressed little hope that any block of permanent art value could ever come from the combination. The sad feature of it all is that when Timothy Cole, Gustave Kruell and Henry Wolf are gone there will be no one to take their places. Wood engraving will then, like copperplate, mezzotint and steel engraving, become one of the lost arts.

PENROSE'S PICTORIAL ANNUAL, 1905-06.— Before me is Penrose's Annual, Vol. XI. It cost me much trouble and expense to get some of the back volumes of this year-book, to complete the set, but no money could buy them if they could not be replaced. They are a permanent record of the progress of processwork since 1894. No other business can have such a comparative exhibit, or show such development in so short a time. Each number is an improvement on the one before. The present volume is a feast in color illustration, of which there are fifty-three full pages in two, three and four colors. Besides these there are 104-page illustrations and 120 illustrations in the text, all of them the finest exhibits of the processes they illustrate. There are sixty-six articles, and every one of them worth while. In the foreword Mr. William Gamble, the editor, reviews the progress of the year. Of the half-tone process he says: "It would seem to be as good as it well can be, and almost every conceivable change has been rung on the process by the employment of a second printing. Many examples are given in this book, perhaps the most notable being those in which the metzograph screen is employed for one of the blocks. The metzograph screen is very much in evidence in this year's issue, showing that it is now better understood, and its possibilities more perfectly realized. The series of examples, made with varying degrees of fineness of grain, show that this screen will render detail, tone and gradation most perfectly, and at the present time, when the public is somewhat surfeited with ruled screen half-tone, the natural texture of the metzograph grain comes as a welcome change. In colorwork there is a general improvement all along the line, but we can not now speak of three-color in the sense of embracing all photographic processes, now that four-color work is coming so greatly into vogue, many practical workers holding that four-color must be eventually a universal adoption." The use of four colors instead of three is due, Mr. Gamble thinks, to the still imperfect means at our disposal for interpreting the varied hues of nature in three printings, and the result of further research will point the way to the fullest realization of one of the most beautiful and most wonderful ideas evolved by science and made possible by the kindred arts of photography and printing. Tennant & Ward are the American agents for Penrose's Pictorial Annual, of which they have imported a limited edition. The price, postage paid, is $2.50.

PRICES PAID BY THE BRITISH GOVERNMENT FOR PHOTO-ENGRAVING.— A five years' contract has been entered into by the British patent office for the cuts used in "The Illustrated Official Journal of Patents" and for "Abridgments of Specifications." The contract calls for about twenty-eight thousand blocks a year, and the prices paid are as follows: Blocks for the "Journal of Patents" shall not exceed 8 by 5½ inches in size, and for each such block, whether original or duplicate, 1 shilling. Cutting or stepping blocks already accepted by the patent office, for each block 2 pence. Altering the face of and remounting any block which has been previously accepted by the patent office, 6 pence. All other line blocks, to include piercing or stepping when necessary, 3 pence per square inch. Correcting line blocks, for each block ordered to be corrected, 1 shilling. The minimum charge for any line block shall be 6 pence. Half-tone blocks will be 6 pence per square inch. The minimum charge for a half-tone block shall be 5 shillings. Cutting away background of half-tone blocks when ordered, per square inch, 2 pence. When the photoengraver makes a drawing he gets 6 pence a square inch for it and to touch up a drawing he gets 1½ pence. The whole contract is a curiosity in leaving lots of loopholes for "graft," only one class of men being barred from sharing in the latter, however, for Article XVI is: "No member of the House of Commons shall be admitted to any share or part of this contract, or to any benefit to arise therefrom."



THE METRIC AND UNITED STATES SYSTEM OF WEIGHTS AND MEASURES COMPARED.— J. W. Johnson, New York,

asks, among other questions, one that must be of general interest, now that Congress has taken up the metric system: "Is there a handy table that one could use to convert United States weights and measures into the metric system?" *Answer.*— Here are two that the writer makes use of that are as convenient as any:

CAPACITY.

	Fluid drams to milliliters or cubic centimeters.	Fluid ounces to milliliters.	Quarts to liters.	Gallons to liters.
1 —	3.70	29.57	0.94636	3.78543
2 —	7.39	59.15	1.89272	7.57087
3 —	11.09	88.72	2.83908	11.35636
4 —	14.79	118.29	3.78543	15.14174
5 —	18.48	147.87	4.73180	18.92717
6 —	22.18	177.44	5.67816	22.71261
7 —	25.88	207.02	6.62452	26.49804
8 —	29.57	236.59	7.57088	30.28348
9 —	33.27	266.16	8.51724	34.06891
10 —	36.97	295.73	9.46360	37.85434

WEIGHT.

	Grains to milli-grammes.	Avoirdupois ounces to grammes.	Avoirdupois pounds to kilogrammes.	Troy ounces to grammes.
1 —	64.7989	28.3495	0.45359	31.10348
2 —	129.5978	56.6991	0.90719	62.20696
3 —	194.3968	85.0486	1.36078	93.31044
4 —	259.1957	113.3981	1.81437	124.41392
5 —	323.9946	141.7476	2.26796	155.51740
6 —	388.7935	170.0972	2.72156	186.62088
7 —	453.5924	198.4467	3.17515	217.72437
8 —	518.3914	226.7962	3.62874	248.82785
9 —	583.1903	255.1457	4.08233	279.93133
10 —	647.9892	283.4952	4.53592	311.03481

Taking the first line of the capacity table it reads that 1 fluid dram equals 3.70 milliliters or cubic centimeters, 1 fluid ounce equals 29.57 milliliters, etc. In the table of weights, 1 grain equals 64.7989 milligrammes, etc. Converting the tables will be rather confusing, but when our scales, graduates and process formulas are in the metric system it will simplify our work. The confusion that exists at present was told in this department for May, 1903. We are using troy, apothecaries' and avoirdupois weights at present. A troy ounce contains 480 grains, while an avoirdupois ounce has but 437½ grains. A United States pint is 16 ounces, while a British pint is 20 ounces, and so we have confusion most confounded.

TO ATTACH PAPER LABELS TO METAL PLATES.— J. McC., Boston, inquires how to paste proofs of cuts to the backs of electrotypes and zinc and copper cuts, when filing them away. He says they have been putting labels on the back of cuts, but, through some change in the paste used, the labels will no longer adhere. *Answer.*— Pasting labels on the back of cuts would not appear to be a good idea, for the label might have to be removed before blocking to get a level impression from the cut. If you would cover the whole back of the cut with a proof, and the paste used was put on evenly, then it might do no harm. A glue strong with acetic acid takes a good hold of metal. The metal, however, should be cleaned with potash before paste of any kind is applied. Or you might try gum tragacanth, 1 ounce; gum arabic, 3 ounces, and warm water 16 ounces, which will make a mucilage which is recommended for this purpose.



THE BEST PROCESS FOR POSTAL CARDS.— J. W. Davidson, St. Augustine, Florida, writes: "I am a photographer, having thousands of negatives suitable for postal cards. At present I am making prints on the ready-sensitized cards supplied for that purpose, but I am looking for some easy, quick and simple method of printing them by thousands. Can you help me?" *Answer.*—The best pictorial postal cards are made in Germany by the collotype process, and most of the American postal cards are printed there. A photograph is forwarded to Germany. It is copied and postals printed from it. The best postal cards made here are printed from fine-screen half-tones on glazed cardboard. Penrose, of London, have a simplified collotype process which they call Sinop, in which the gelatin-coated printing plates from which the postal cards are afterward printed in ink come all prepared except to be sensitized in a bichromate of potash bath. A photographer objected to the trouble of sensitizing the plates and this is the way Mr. William Gamble commented on it: "That is just the way with the photographer of the day; he has been so 'brought up with the spoon' that he expects to be fed all the time with baby food. Processwork is not for him. It is too troublesome. It needs the sort of man who has experienced the stress of the old wet collodion days to succeed with photo-mechanical processes." And so do I say to you, Mr. Davidson; you had better stick to your ready-sensitized "baby food" if you want to print your own postal cards. If you must have large editions, turn the work over to collotype or half-tone printers, and there is no necessity of sending the work to Germany, either.



A STORY WITH A MORAL.

Have you ever heard the tale of the man who came to the grinder to have his axe sharpened?

It was a busy day with Mr. Grinder, as the boy who turned the wheel had gone off to the ball game, and he offered to sharpen the axe for a very low price, if the man would turn the handle while he did the grinding.

This proposition looked good to the man, and he agreed. At first he worked right vigorously, and the wheel went round and round, and the sparks flew and the axe commenced to get hot. So did the man. Presently he began to tire, and turned slower and slower, until finally he stopped dead.

"Why don't you keep on?" inquired the grinder. "The axe isn't nearly sharp yet," and he showed him the rusty blade, streaked with bright only in spots.

"Yes," said the man, "but — but — I — I — don't think I want such a sharp axe."

This always reminds me of the fellow who starts out to get up some nice bit of printing to advertise his business. He has seen a fine job put out by some firm, somewhere, and he determines to have one like it. He starts out to get a "sharp axe."

He wants fine, catchy copy, he wants strong, well-drawn illustrations, he wants high-class printing.

He goes to the places where these things are made, full of his ideas and his schemes.

He hears the price, and he falters and turns back — writes the copy himself, does without illustrations, and lets some "slob printer" play hob with it. He — he — "doesn't want a sharp axe."

You can cut down a tree with a dull axe, but it's a frightful waste of energy.—*Advertising World.*

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THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

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GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

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A YEAR IN FULL.—E. L. T., Kinston, North Carolina, writes: "A discussion is going forward in this office regarding the propriety of using the word 'and' in a date, as 'nineteen hundred and five.' One contends that in strict propriety the 'and' should be dropped, and another maintains that it is correct to use it. Which is right, according to all canons of good taste and strict propriety?" *Answer.*—The personal preference of the one who answers the question favors the use of the word. He must acknowledge, however, that he does not know any formulated canon of good taste and strict propriety that applies directly to the matter in hand. Many persons omit the word in speech, and probably it has been omitted in print; but if there is any strict propriety that demands the omission, I should be glad to have some one inform me, for I do not know of it. It does not seem to be a question of much importance. Years are seldom spelled out in print, and if they are spelled, and the one for whom the printing is done has a preference, it should be easy to let him be suited. By the way, it *is* a fad of the day to print years in full, in marriage announcements, invitations, etc., without the "and." But that certainly does not deprive any one of the right to use "and" if he wishes to do so. Mr. M. W. Hazeltine is a noted literary critic, and an editorial writer for the New York *Sun*. His article in that paper on January 1 was headed "Nineteen Hundred and Six." He knows as well as any living man whether that is right or not. On the contrary, many scholarly divines announce hymns from their pulpits as "hymn number one hundred thirty-eight," etc., and these are people who know language as well as any one does. The plain fact in the case is that no person can find sufficient justification for telling any other that what he says is wrong, no matter which way he says it. But this does not make it less desirable for one to have a choice and to abide by that choice when it has been intelligently made. My choice, for my own use, includes the "and," but I have no desire to dictate its use to any other person.



"VERBAL" AND "ORAL."—H. F. C., Frostburg, Maryland, asks about these words, as follows: "A society meets. One of its officers tenders his resignation orally, verbally, or spoken. One member contends that the resignation was tendered verbally, and cites Crabbe and other authorities; another member contends that orally is the better word, claiming that verbally may really mean either written or spoken, according to the derivation of the word. The former contends there is no difference in the words, the latter that there is. Which is right?" *Answer.*—Neither member is wholly right, but the second one is nearly so. The resignation was spoken, and orally is the better word for that definite meaning. With regard to definite application, there is a difference between the words, verbally meaning simply, according to its derivation, in or by words, whether written or spoken, and orally meaning only by the use of the mouth, which of course is by speech. All spoken communication is both oral and verbal, because it must be spoken and it can not be spoken except with the use of words. People speak of verbal contracts and verbal testimony, and there would be no hope of gain by telling them to stop doing so, for they simply will not do it. Nevertheless it is a fact that, etymologically, they would be more correct in calling them oral contracts, etc. A contract could not be made that is not verbal, and testimony could only be given verbally, that is by the use of words. A written contract is as truly verbal as a spoken one; but the written one is not oral. The use of verbal when oral is really what is meant is too common to be combated, especially because it can almost never be misunderstood; but sometimes it is highly desirable that the real difference between the words be recognized and the definite one be used in its own distinctive meaning. Thus a description of anything in words would be a verbal description whether spoken or written, and a resignation must be verbal whether spoken or written; but if a description or a resignation be called oral, or said to be given or tendered orally, the fact of speaking is thereby fixed indubitably;

and this is why "orally" is the better word when speech is meant. "According to the derivation of the word" is nonsense, because the word has only one derivation. Some careful writers always make the distinction indicated, and others — and many of them very good writers, but not quite so careful — do not. The Century Dictionary says: "Verbal is much used for oral; as, a verbal message; and



EMPEROR JIMMU TENNO,

Crowned Emperor of Japan 2,560 years ago; heroic statue, a specimen of ancient Japanese woodcarving.

sometimes for literal; as, a verbal translation. It is an old and proper rule of rhetoric that, when of two words or phrases one is susceptible of two significations and the other of only one, the latter, for the sake of avoiding obscurity, should be preferred; by this rule we should say an oral message, oral tradition, a literal translation." Any one governed by this reasoning would say that the resignation was tendered orally.

ANOTHER POSSESSIVE QUESTIONED.— B.-C., Topeka, Kansas, asks for an opinion on the word "testimony's" in the sentence, "The judgment was rendered without any testimony's having been introduced on the hearing." *Answer.*— Probably there never will be a time when every one will use possessives just as every one else does. There is more room for disagreement as to their use than almost anywhere else in grammar. I should write the sentence here questioned in a form that would eliminate the question, "without the introduction of any testimony." But of course the question is simply as to the proper form for use with the words as they stand, and this is not so easy to determine. I agree with the one who asks the question in disliking the use of the possessive; but evidently some one did not agree with us, and the real question is whether he could possibly be right in daring to have a preference that differed from ours. Presumably he was the editor, or at least a person with authority. As a proofreader, I have considerable reverence for authority, especially that which pays my wages or controls its payment, and am inclined to yield to its demands, or even requests, without any strenuous objection or disputation. This, of course, is said only in a general way, not with any assumption that any other course was pursued in this instance. As a man having some pretty firm convictions as to right and wrong in language use, I recognize just as much right on one side as on the other. What I mean is simply that the editor or writer had a right to have the sentence printed in the way he chose, and our correspondent has an equal right to doubt its propriety, though it is better for a proofreader not to make too much of his own opinion. I presume the correspondent by now has begun to suspect that I do not know how to answer his question. His suspicion has some basis, and comes pretty near the truth. There is a great deal in grammar that tends to support the use of the possessive, and yet I do not like it. With a person's name or a personal pronoun where the noun stands, there would be no question. Some grammarians favor such use of the possessive as that in the sentence challenged, and others object to it. Lowth, one of the older grammarians of good standing, criticised such construction severely, and Campbell, a noted rhetorician, said of the criticism, "Notwithstanding what is here very speciously urged, I am not satisfied that there is any fault in the phrases censured. They appear to me to be perfectly in the idiom of our tongue, and such as on some occasions could not easily be avoided, unless by recurring to circumlocution, an expedient which invariably tends to enervate the expression." Lowth did not like the use of the possessive, and Campbell did like it. In my own writing I should probably construct the sentence differently, for it is one that does not involve circumlocution. If I wrote the sentence with the words in the order they are in, I think I should omit the possessive sign, but I might not; it would depend on the whim of the moment, because I do not think it a matter of any importance. I should never think of doing anything but following copy as a proofreader.

PATRONIZED THE BOOKMAKERS.

Farmer Korntop — Our Hiram's writin' agin from Yarvard fur more money fur books.

Mrs. Korntop — Air ye sure, Silas, thet he reely wants thet money fur books?

Farmer Korntop — Yaas, he says he'll take his oath every cent I send him goes to the bookmakers.— *Philadelphia Press.*



INDIAN PUEBLOS, ARIZONA

ON THE SANTA FE

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

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THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

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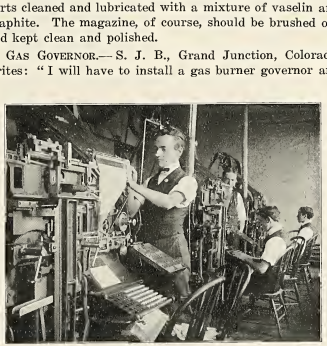
THE Lanston Monotype is making satisfactory headway in Sweden, Gunaelius & Co., the agents, reporting six plants in operation, using a total of seven casters and ten keyboards.

TROUBLE WITH PLUNGER.—F. B., Allentown, Pennsylvania, writes: "I am having more or less trouble with my plunger. After making a cast the plunger sticks and makes considerable noise in coming up. Cleaning and oiling have little or no effect on it. Can you suggest a remedy?" *Answer.*—Perhaps you could overcome the trouble with your plunger if you would remove it, and, holding it in the vise by means of the connecting rod, polish the edges with emery cloth. The inside of the well may also be scraped with a suitably shaped piece of steel to remove the oxides.

DUPLICATING LINOTYPE LINES.—A neat arrangement for duplicating lines on the Linotype machine is in operation at the offices of the Manchester *Evening Chronicle*, says the *British Printer*. The device comprises an indicator and special levers, whereby any given number of repeat slugs—such as rules, dashes, borders, and so on—can be cast without the attention of an operator, the machine automatically stopping when the indicated number is produced. The invention, for which a patent has been applied, is the property of Messrs. Mackay & Hardisty, foreman and Linotype machinist, respectively.

TRANSPOSITIONS FROM LOWER MAGAZINE.—E. R., Galesburg, Illinois, asks: "Is there any way to prevent transpositions of caps and lower-case matrices when setting out of lower magazine of double-decker? The caps are so slow in coming that the lower-case matrices beat them into the assembler." *Answer.*—This trouble can be avoided by keeping the ball bearings of lower magazine assembler belt properly lubricated so that the speed of the belt will not be retarded. The bearings should be removed and the parts cleaned and lubricated with a mixture of vaselin and graphite. The magazine, of course, should be brushed out and kept clean and polished.

GAS GOVERNOR.—S. J. B., Grand Junction, Colorado, writes: "I will have to install a gas burner governor and



LINOTYPE-ROOM OF BRETHREN PUBLISHING HOUSE, ELGIN, ILLINOIS.

main governor in our new building the first of the year. What size governor should I order, and about how far from the machine should the main governor be placed?" *Answer.*—You can order a pressure governor for a one-machine plant and the Mergenthaler Company will send you the right size. The smallest one they make is one-half inch, which is for one machine. If there is a possibility of your increasing the size of your plant, it would probably be better to order a one-inch governor. It does not make any difference how near or how far from the machine the governor is placed. It is only essential that it be placed between the meter and the machine, and that the gas enters the bottom of the governor and leaves at the upper opening.

COUNTING MONOTYPE SPACES.—This department is indebted to "Phil," an Eastern correspondent, for the following communication: "It is not always possible, from a single glance at the drum-scale, to determine the exact number of justifying spaces which have been used in a line, and as this knowledge is very often desirable, the

writer suggests the following method, which has been found practicable and very easy to apply: Take out the justifying scale pointer rack and glue along the front of it a narrow strip of hard white paper; replace rack and strike the justifying space key twenty times, marking upon the strip of paper the position of the rack after each stroke; remove rack again and stamp upon the paper, between the lines as marked, the figures 1 to 20, commencing at the top of the rack. When properly applied, the number of justifying spaces used will be recorded upon the front of the rack. A simple mental calculation of allowance for spreading will produce a space of any desired width. Care must be observed in finally replacing the rack so that it will respond to the first stroke of the justifying space key. Failing in this, it will be necessary to change the position of the gear by striking this key several times with the rack out of place; repeat until the proper position is secured."

Adjustment of the Verge Lock, Etc.— E. B., Polo, Illinois: "How should the verge-locking lever be turned to lock verges — up or down? What is the small lug on the side of the magazine, just above the verge lock, for? The operator here says this class of machine can't be backed at any time. Can you tell me why? Is there any time when the machine can not be backed, provided the line delivery and the transferring line are looked after? They leave the burner on full swing over Sunday. Hasn't this a tendency to burn out the metal and help foul the pot? They claim they can't fill the pot higher than top of well — almost three inches below top of pot — on account of squirts; is this common?" *Answer.*— Regarding the verge-locking rod, throwing the lever up will lock the magazine. You can easily test it by throwing it up or down and then trying the keyboard to see whether it is locked or unlocked. The small lug at the side of the magazine is for the purpose of locking the lever in position so it can not be accidentally changed when lifting the magazine off the machine. The operator is mistaken when he says the machine can not be backed up. It can be backed at all times if the ejector blade is not in the mold. In this case, the ejector must be pulled back by hand when the machine is back far enough to allow the ejector to come back. It can not hurt the metal to leave it heated up over Sunday, as it is not constant heat, but high temperatures, which burn out the metal. Of course, if you fill the pot too full of metal it will spill out of the mouthpiece when the pot is rocked forward.

Lock-up of Mold Disk.— R. C., San Francisco, California, writes: "(1) Fine particles of metal are being carried by the matrices into the magazine and are choking up the channels, also the intermediate channel. I found that the mold disk was not locking up tight enough against the matrix line, but I made the lock-up tighter and now the distance between the vise jaws and the mold is .009 of an inch when the disk is forward on the locking pins. It seems to help it a little, but the metal is still carried into the magazine. Alignment is good. First elevator descends low enough to permit the matrices to enter the aligning groove without any friction (the matrices are carried to the center of the aligning groove), the elevator rises about 1-16 of an inch. The screw which operates the vise-automatic is set right. Locking pins and bushings are slightly worn, but to no great extent. (2) Should the roller revolve on the mold-disk lever (the one which fits into the groove on mold-disk slide)? The one on this machine does not revolve; could that cause this trouble?" *Answer.*— It is not sufficient to adjust the lock-up so there is .009 of an inch between the vise jaws and mold when the disk comes forward the first time. While this adjustment is in itself correct, perhaps the disk comes no further forward at the time of the casting operation. Metal may have become



BERNARD ELLIOTT.



H. E. TEUFEL.



L. A. LONG.



WILLIAM KILPER.

RECENT GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

lodged on the right-hand locking stud, or elsewhere, which would prevent the final forward movement of the disk. A screw which has worked out in either vise jaws or mold would also prevent the final lock-up. Sometimes the trouble is found in the second elevation, or shoe, on the pot cam, which acts to force the pot and disk forward finally. If the shoe is worn down it can not perform its function. The adjustment of the cushion spring between the pot and pot lever must be such as to give a resilient lock-up of the pot against the disk. (2) The roller does not revolve. It simply acts as a pivot.

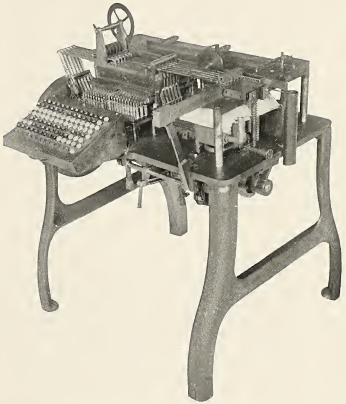
A Satisfied Graduate.— G. A. C., a graduate of the Machine Composition Branch of the Inland Printer Technical School, writes: "I feel very well satisfied with the progress made in the past and first four weeks of my Linotype career, although I was somewhat disappointed in the condition of the machine. It was installed two years ago last September, but hammers, screw-drivers and neglect in caring for it make it appear much older. The stud-nut holding the mold disk was loose and had been running in that condition for some time. There is a rim of about 1-16 of an inch worn in front of disk from binding on the guide block, and as much or more worn off guide block, the back knife being set so close that they could not tighten up stud-nut. As a result, there are slight grooves worn in the back of the disk and the knife is badly nicked, and we had back squirts galore. The mercury was reduced to such an extent that hot metal was a common trouble. The left-hand locking stud also was worn off about 1-16 of an inch. So much dirt was in keyboard that it could be scraped out, and the matrices

either came down at the rate of three or four at a time, or else required to be coaxed out. What surprised me most of all was the worn condition of the heel of the verges on which the spring rests. As you know, on this style machine, No. 3, the spring rests in a small groove in the heel of the verge, and the thickness of same is more than ¼ of an inch. The lower-case 'o' was worn entirely through and some of the other lower-case letters almost to the same extent. I must admit these troubles worried me considerably and I believe I never worked harder in my life than during the first week; every evening during that time was put in on the mechanical part, repairing, etc., and the little details which you frequently cautioned us to remember have proved to be of much value. After preparing a list, the 'boss' sent to Chicago, getting all the necessary repairs and all is running quite satisfactory now. Anyway, it has been a fine experience for me, consequently I will never regret having met with same. My speed is beginning to increase now; under favorable conditions I can put up eleven galleys per day."

A Letter from Sweden.— Nils Nilsson, Malmo, Sweden, writes: "I have been taking care of Linotype machines for a while and have never had any trouble like this before. I started my new job about one month ago, and one of the operators told me that they could not get heat enough for the mouthpiece, so the face would be very bad. I started to work with it, but could not get it very good, although it is a little better. I have changed the burner in different ways and cleaned the channel, but without any better results than I had before. I have the most trouble with 'i' and 'j,' where the periods never come out. The matrices are good, used only half a year, and I have removed all bad matrices. Before I experiment any further, I would be very glad if you would tell me what to do in this case." *Answer.*—We are inclined to think the trouble you are having is due to dirty metal. If you will use a large pot and melt all your metal in it, and after it is in a thoroughly molten condition plunge into it a stick of green wood, it will cause all impurities to rise to the surface and it can then be skimmed. This should be done at least once a week. A small lump of rosin or sal ammoniac will accomplish the same results, but care must be taken to heat the metal thoroughly so as to burn out all the rosin.

Trouble with Metal-pot.— E. P. W., Bowling Green, Kentucky, writes: "I have been having a great deal of trouble on my machine lately with the metal running out of the back of the mold and accumulating there, causing squirts. It has become so bad lately that it has been almost impossible to run the machine. I have tested the mouthpiece with the mouthpiece gauge and it is perfectly true, and the mold seems to lock up perfectly with the metal-pot. Sometimes it will work all right for an hour or so and then it will begin to run out on back of mold. I have been compelled to use slugs in place of pigs most of the time during the past year, until about a month ago. I have had a great deal of trouble with the plunger sticking in the metal-pot. I have cleaned the plunger a good many times each day, but the metal squirts out on the back of mold even when the plunger is clean and works perfectly free. I have done everything I could but can not stop it. Can you tell me what to do?" *Answer.*— It may be because the mouthpiece on your metal-pot is not true, although you say you have tested it and found it so. If you will make the test against the back of the mold by spreading red lead or prussian blue over the back of the mold, and disconnect the pump, allowing the machine to turn over without casting a line, but stopping the machine before the mold passes the trimming knife, you can lower the vise, pull out the mold slide and see whether the pot is pressing equally against the mold. I think you will find it is not. However, it may be that the metal is leaking from behind the mouthpiece and it may have to be removed and replaced with an application of red lead and boiled linseed oil on the edges, after they have been thoroughly cleaned.

The Pearson Typobar.— A new typecasting and setting machine which has just been invented is the Pearson typecasting and composing machine, which composes and justifies the lines in an entirely original manner. Mr. F. Wesel, of the F. Wesel Manufacturing Company, Brooklyn, New York, is president of the Pearson Typobar Company, which is about to manufacture the new machine. In this machine each character is cast separately and the type are assembled by words in word magazines. When enough words have been formed to make a line, a counting mechanism indicates how wide the spaces must be to completely fill out the line. The corresponding key is then struck, which causes the machine to successively eject the words from the magazines into the galley, at the same time casting and setting after each word but the last, a space of the necessary thickness. Thus the Pearson Typobar is a single



PEARSON TYPECASTING AND COMPOSING MACHINE.

machine which will cast and compose justified lines of individual type. The machine, in its commercial form, will be reduced to the dimensions of a sewing machine, and its cost, the promoters say, will be considerably lower than that of other composing machines. To be sure this economy is not all clear gain, for some time is lost at the end of each line in casting the necessary spaces. It has been observed, say the inventors, Messrs. John R. and Gustave A. Pearson, that the average operator is apt to pause at the end of a line to glance at the work he has done, or to read the next line of his copy. They have, therefore, provided the operator with something to do during this brief intermission — the mechanical operation of the same space key as many times as called for by the space dial of the machine. There are no mechanical difficulties, they say,

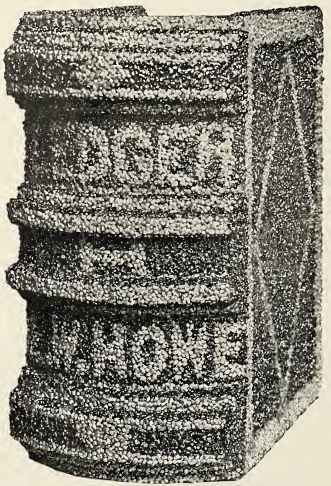
in the way of making four thousand to forty-five hundred ems per hour on this machine. However, the Pearson machine was not built to compete with any of the existing types of machines, but expects to find an extensive field among small jobbers, in country newspaper offices and in the ad.-rooms of our large daily newspapers. In fact, it was for this latter purpose that the machine was designed and to provide for the various changes in type face required by most advertisements. The inventors' model, which is here illustrated, carries four different fonts, any one of which can be brought to operative position at the touch of a lever, and they say there is no reason why a six or eight font magazine can not be used without complicating the machine. The matrices are formed on six bars of square section, each bar carrying matrices of a certain unit's thickness. Thus, in the inventors' model, the rearmost bar carries two-unit matrices, the next three-unit matrices, the next four, and so on up to the sixth bar, which carries seven-unit matrices. The four different fonts are respectively carried on the four faces of each bar. Each font comprises one hundred different characters. The matrices on the bottom faces of the bars are in the operative position, and when it is desired to change to another font, the bars are turned over by a simple mechanism until the desired font is brought to operative position. It will be obvious that, by using hexagonal or octagonal bars, the number of fonts can be increased to six or eight, the only limitation being that each bar could carry only characters of the same unit's thickness. But if at any time it be desired to use characters of a different unit's thickness, this can be done by replacing the magazine of matrix bars with a new one and changing the mold to accommodate a new body of type. In the operation of the machine the matrix bars are adapted to slide over their respective molds, of which there are six, under control of the keys of the keyboard. When a key is struck it selects a pair of a series of electro-magnets, throwing them into circuit with a source of electric energy. The magnets release the proper matrix bar, which is shot forward by a spring and, at the same time, sets a stop pin to arrest the bar when the desired matrix reaches the mold. As soon as the bar is arrested, a friction band carried by the rotating pulley is electrically operated to tighten on to a drum, keyed to the cam shaft. The latter is thereby set in motion, and on making one complete turn, automatically throws off the friction clutch and comes to rest. The casting operation is then performed. A separate mold and casting mechanism is provided for each matrix bar, the required one being thrown into engagement by the matrix bar as it moves forward. V-shaped grooves are formed between the matrices on the matrix bar, and a clamp forces the matrix bar tightly against the mold while a pair of V-shaped teeth are wedged into the grooves, guiding the matrix to accurate position over the mold. In this way the alignment of the type is secured. An ejector then pushes the type into a compartment of a word magazine. The same operations are performed at each touch of a key. At the end of every word the word magazine is drawn forward, bringing a new compartment into line with the mold channel. When enough words have been set to form a line, the word magazine is released, permitting it to slide back to its original position. The ejector is also thrown into engagement with its cam, so that it will push clear through the word magazine into the galley. The dials indicate the number and thickness of the spaces necessary to properly justify the line. The proper space key is thereupon struck the requisite number of times, and as the spaces are cast they are moved into the galley with the words which are successively brought into line with the mold channel. In the galley a channel is formed to receive the types as they are moved in, and a filler piece prevents the type from falling over. The last word of the line is moved into the galley by touching a line key, which controls the friction clutch directly, setting the cam shaft in motion without operating the casting mechanisms. As soon as a complete line is assembled in the galley, the line is pushed forward, so as to leave a clear channel for the next line to be assembled. One of the features of the machine is the arrangement of the matrices on solid bars so that the magazine consists of but six pieces, instead of having a separate piece for each character. Aside from its use as a composing machine, the machine should be found useful in any printing-office as a sorts caster, as the multiplex matrix permits different fonts to be quickly brought into operative position, or the magazine can readily be exchanged for a different one. The printer is thus rendered independent of the typefoundry, for he can cast his own type of any font desired at a very small original outlay for different matrix magazines.

RECENT PATENTS ON TYPESETTING MACHINERY.

Linotype Mold.— L. L. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed May 10, 1905. Issued December 12, 1905. No. 807,282.

Linecasting Machine.— F. C. Lucke D'Aix, New York city. Filed January 19, 1905. Issued December 19, 1905. No. 807,566.

Magazine Escapement.— M. W. Morehouse, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 12, 1905. Issued January 2, 1906. No. 808,772.



Street decoration of the Trade Printing Company, Atchison Corn Carnival, held at Atchison, Kansas, September 13-14, 1905. Made out of yellow and red popcorn, by Ernest Hazel, Clyde Rowe and John Smith.

BUSINESS OFFICE

BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of printers, rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY.— By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

EMPLOYING PRINTER'S PRICE-LIST.— By David Ramaley. New edition, based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing. $1.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, Subscription, Job Printer's. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING.— By J. Cliff Dando. The scope of this book is indicated by the title. Has been unqualifiedly indorsed by users throughout the world. $10.

ORDER BOOK AND RECORD OF COST.— By H. G. Blanks. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 2,000 jobs. Half-bound, $3. Must be sent by express at expense of purchaser.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. By its use a proper profit can be made on every job taken. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

STARTING A PRINTING-OFFICE.— By R. C. Mallette. Contents: the Printer as a Business Man, Selection and Location of Plant, The Business Office, The Composing-room, The Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Preparing and Giving Estimates, Collections and Payments, Advertising and Office Stationery, Employer and Employes, Small Economies and Time-savers. 88 pages, cloth, $1.00.

PRINTER'S ACCOUNT BOOK.— A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should* be made on it, what profit is made. Flat-opening, 10¼ by 14½ inches, substantially bound, with leather back and corners; 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM, by Charles S. Brown. A blank-book 11½ by 15 inches, with printed headings, superfine paper, special ruling. It is a classified and *perpetual* inventory system, and informs you of your plant value every hour of the day, every day of the week, every week of the month and every month of the year. No. 1, loose-leaf, for large job or newspaper offices, $25; No. 2, for newspaper offices only, $15; No. 3, for job offices only, $15; No. 4, for small job and newspaper offices, $10.

NICHOL'S PERFECT ORDER AND RECORD BOOK is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders; $3. Must be sent by express at expense of purchaser.

A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.— By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Report, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Job Order Record, Order Blanks, Enclosure Slip Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, $1.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.— By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Talk to Customers, Cost of Producing Printing, Estimating, Acquiring Money, Price-cutting, Competitors, Profit and How It Should Be Figured, Buying, Doing Good Printing, Composing-room, Pressroom, Business Office, Stock, Bookkeeping, Cost of Employees, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leakages, Keeping Up with the Times, Suggestions from Others. 275 pages, cloth, $2.

ACTUAL COSTS IN PRINTING.— By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the purchaser's own use; in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant, so that absolutely correct figures may be established and the records kept permanently in the office files; a set of tables of calculations on the 5-minute-unit basis; a set of tables of calculations on the 6-minute-unit basis; a complete set of the loose blanks described in the book; one full bound copy of the summary record book for all the departments, sufficient for one year's use in the office. $5.

Style 2. Annual Tables for Printers and Binders. Every practical printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheets for use in annual inventory, have been bound together in convenient book form. $2.

COST OF PRINTING.— By F. W. Baltes. Contents: Forms — Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger; Tables — Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes. Samples and Prices. 74 pages, cloth, $1.50.

WHAT SHOULD HE CHARGE?

A printer in the East writes as follows: "I wish to know how much you consider I should charge in order to make a good profit. My plant has cost me nearly $1,800; my annual general expense outside of help is about $225. This does not include the expense for new material bought through the year. I do most of the work myself and am



DUTCH FLIRTATION DANCE.
— *Chicago Tribune.*

able to obtain very fair help for 10 cents an hour. My average business amounts to $2,500 yearly.

"I have a small plant located near a good sized city, with comparatively light expenses. What do you consider the way to estimate on my work, what per cent to charge over the net cost of stock, and how much do you think I ought to charge for my own time? How should I figure the time of my help? For instance, I have three thousand letter-heads to print; the stock costs me, all cut and express charges, $6; it takes me five hours to complete the job all ready for delivery with type distributed; ink and delivery charge, 30 cents.

"Again, I have fifteen thousand stock labels furnished me on which to print. Cartage is 30 cents; my part of the work takes seven hours; the boy spends ten hours at 10 cents an hour; ink costs 20 cents. Can you give me any general rule to follow in figuring upon my work?"

Answer.—The best way for you to get the information you are after is through a regular and thoughtful study of the pages of THE INLAND PRINTER. All the questions you ask have been explained in recent numbers. You should clear at least twenty per cent profit on all work you do, over and above a salary for yourself, commensurate with what you would have to pay a man to run your plant the same as you would. It is difficult to say just the amount you ought to consider yourself worth, but would suggest that for your plant, you ought to earn not less than $18 per week, and perhaps more, depending on the responsibility involved.

There are no set rules to follow in carrying on a busi-

ness, but a man who intends to run a plant of his own should, before doing so, thoroughly acquaint himself with general business principles, accounting, etc., in order to conduct his business on the most economical and intelligent basis.

The rate of profit to charge to stock and other materials should be governed somewhat by the quantity used. On average jobs such as you perhaps handle, from twenty to fifty per cent must be the range; amounts up to $1, perhaps, the maximum, and at a rate proportionate for larger amounts. On your letter-head order you can perhaps figure as follows:

Stock	$6.00
Ink	.05
Composition, 1½ hours, at 30 cents	.45
Make-ready, ½ hour	.15
Feeding, 3 hours	.90
Delivering	.25
100 per cent general expenses on labor	1.75
Total	$9.55
25 per cent profit	2.35
Total	$11.90

On the label job:

Ink	$0.20
Labor, 3 hours, at 30 cents	.90
Labor, 10 hours, at 10 cents	1.00
Wrapping, etc., 1 hour	.10
100 per cent general expense	2.00
25 per cent profit	1.05
Cartage (outside labor)	.30
Total	$5.55

Read and study, I repeat, THE INLAND PRINTER and it will prove the best school you can find.

GENERAL EXPENSES.

C. C. Hayden, Holley, New York, asks: "Will you kindly explain for the benefit of a country printer, who is earnestly seeking more light on the problem of jobwork estimating, the reason for classifying the cost of Linotype composition, when done outside the office, as part of the productive labor cost, while the binding is classed with the paper stock, ink and other materials. It has been my practice to treat alike all material and items entering into the cost of a job not produced in my own shop — paper stock, ink, electrotypes, half-tones, binding, machine composition, etc.— simply adding to them the merchandise profit of twenty-five per cent and adding the percentage for general expense only to the productive labor cost of the portion of the job done in my own office. If I am wrong in this I want to know it and to be told why, for I can not see any difference in the character of the items mentioned. In each case, the cost to me is the selling price of a completed product. The paper, the binding, the machine composition, have all had the productive labor cost, general expense percentage and profit figured on them in the plants in which they were produced. For me to take one of these items and add to its selling price another one hundred per cent or more for general expense, and then an additional profit on top of that, makes my selling price to my customer way above what he could get the job done for in a shop having facilities for producing it entire. Take, for instance, a job involving one hundred thousand ems machine composition. I pay 30 cents per one thousand ems for it, add one hundred per cent for general expense and twenty-five per cent profit, and put the item in my estimate at 75 cents per one thousand ems. My competitor, who has a Linotype machine, figures say 10 cents per thousand ems as productive labor cost, adds his one hundred per cent, or more, for general expense and twenty-five per cent profit, and puts the item in his estimate at not to exceed 30 cents a thousand ems. He can underbid me $45 on the job. This method of estimating practically bars any printer without a Linotype machine from bidding on work involving machine composition. Why should it be erroneous in principle or unprofitable in practice for a printer not possessing facilities for machine composition to sublet that portion of the work at a small advance over the price to him, just as he sublets the binding? I have a job now to estimate on for a local church, printing some half-tones, pictures of their old and new church building, and pastor's portrait to be sold at a church fair. The half-tone cuts will cost me, say, $10. I buy them to print the job from, just as I buy Linotype slugs to print another job from. Should I add one hundred per cent profit and put them in the estimate at $25, instead of following my previous custom of adding twenty-five per cent and figuring them at $12.50? I shall use $5 worth of American Press Association's stereotype plates — holiday cuts and miscellany — in getting out an advertising sheet for a local merchant. Should I charge them at $6.25 or $12.50 in my estimate? This is tangling me all up, so I don't know where to draw the line. Please untangle me."





Answer.—This matter of general expense has caused many a wakeful night for that man who has endeavored to arrive at some definite conclusion as to how this expense should be ascertained, divided and applied to the output. There have been many such men and the condition they have fought is still causing the same unrest in the minds of printers of to-day. When the proper distribution of this expense is made and a uniform method of determining it is adopted, not by the few, but by the trade at large, then will the most essential and progressive step toward a general uplifting and betterment of the business have been taken; then will the possibility of putting it on a larger profit-producing basis be realized.

General expenses should be based on the *cost of productive labor.* That should be fully clear and so understood. Materials of any kind should bear no part of these expenses, except as specified below.

By "materials" is meant anything whatever manufactured that must in turn enter into the manufacture of a completed job of printing and chargeable to that particular job — paper stock, ink, binding material such as cloths, boards, wire, thread, leathers, half-tones, drawings, electrotypes, stereotypes, and, in fact, innumerable other articles of raw or finished merchandise that are necessary to produce the output of the average shop.

General expense is also based on the value of equipment. By equipment is meant type, cases, stones, furniture and other actual and productive material in the composing-room; presses, motive power, feeding machines and machinery, fixtures, tools, etc., essential in the press-room; folders, cutters, stitchers, and sundry other actually productive and necessary machinery, fixtures and appliances in the bindery; business office fixtures and, in fact, investment in any and all appliances of whatever nature around the plant that are in no way chargeable to or necessary for some particular job.

Every plant must from necessity also have its share

of unproductive labor. This item, too, has an important bearing on the general expenses.

As before stated, the amount of productive labor determines the rate of general expense to be charged to itself; that is, this expense is applied to the cost of a job in proportion to the cost of productive labor necessary to produce that job.

Therefore, the interest on your investment in equipment, depreciation on that equipment, non-productive labor and other sundry unproductive expenses, all of which has been previously explained, make up the general expenses. This, bear in mind, is unchanging from year to year if, by additions and improvements, you keep the value of the equipment uniform.

Your output may be large or small, but the general expenses remain the same. Now, your plant will, from year to year, average about two-thirds of its maximum output. That is, you are from necessity actually over-equipped, taking the run of work throughout the year as a basis. No plant turns out the maximum amount of work possible.

Suppose you estimate your unit of general expense on the basis of $1 of productive expense; thus, productive labor, $5,000; general expense $5,000; this is based on a two-thirds output. To every dollar or fraction of productive labor cost you must add its equivalent for general expense. This will apply for any kind of work done in the plant and to all classes of labor.

We will again suppose you are working your plant to the two-thirds or normal capacity; or, in other words, to the limit on which you based your general expense, and a man comes in and asks you to estimate on a certain piece of work, the composition for which you decide to have done outside. If, as suggested above, you are running your plant up to normal, you need add no general expense, for this is being made up on other work in hand, but if you are not certain about it, you should take no chances, but should charge the general expense.

You ask, Why? Because you are equipped to do this work and can do it; you have your unproductive help in this department who can handle it with no additional unproductive labor; therefore, all it costs you is the actual productive time of the compositor.

This is why you should charge general expense to any work you have done outside that you are equipped to do yourself. It matters not if your competitor has typesetting machines and can do your work for 30 cents per thousand. If your own employees are idle while you are having this work done outside, the chances are that it is costing you three times the 30 cents.

If you are equipped to make your own electrotypes, stereotypes, half-tones, or your own paper and ink, the same rule will apply. If you have the equipment to do a certain kind of work and have it done outside, while your plant is running at or below normal, you must, in justice to yourself, add the general expense item to that work. If your plant is running above normal and you positively know it, it will be safe to leave off the general expense. Right here let me warn you that it is not always safe to base such opinion on the present; you may have run away below normal last month or last summer. If so, now is the time to make it up, for when your plant runs below normal you are losing money.

If you have no composing machines, your competitors with them may or may not have the advantage over you. It is not much cheaper to set type on a machine than by hand; practically all that is saved is the distribution.

If you have flat-bed presses while your competitor has perfecting presses, you are again at a disadvantage. The same applies to all up-to-date appliances and machines over old-time methods, whether in composing-room, press-room, bindery, business office, foundry or any other branch of business.

ESTIMATE ON A RATE BOOK.

E. B., Iowa, writes: "I see by the last INLAND PRINTER that others are asking you questions, so I make bold to ask you to tell me what a reasonable price would be for the enclosed rate book. The paper cost, net, delivered, $38.75. There were twelve hundred copies. Printed on a Gordon, four pages at a time. Wages of feeder, per day, $1.25;



A PET LAMB.
— *New Zealand Graphic.*

compositor, nine hours, $2.50. There is no binding to be figured."

Answer.— Perhaps much of this job was pick-up, thereby saving composition, but as you fail to state as to this, I assume that it was all set as it appears and have estimated on that basis. On the manner in which you handle the composition depends the price of job, outside of binding.

Number copies, 1,200.	
Number pages, 328, no cover.	
Trimmed size, 3¾ by 6¼, upright.	
Black ink.	
Pressman, 20 cents per hour and doing his own feeding.	
Type form, 16 by 30 ems pica.	
Stock	$ 38.75
Ink, 5 pounds, at 25 cents	1.25
13,440 ems straight 6-point, 16 hours, at 27½ cents	4.43
320 pages rule and figure work, 960 hours, at 27½ cents	265.60
Lock-up, 82 four-page forms, 20 hours, at 27½ cents	5.53
Make-ready, 82 forms, 82 hours, at 20 cents	16.40
Feeding, 98,400 impressions, 100 hours, at 20 cents	20.00
100 per cent general expenses on productive labor	311.96
Total cost	$663.92
25 per cent profit	165.98
Total	$829.90

Above price is based on the average of seven hundred ems actual composition per hour and straight six-point type. Your facilities would also have a bearing on the result; if you are short on the material necessary for such a job and the compositor found it necessary to look for sorts, etc., the expense of production would be increased. This fact not being explained, I consider your plant as fully equipped for such work. Running the work in four-page forms makes the cost considerably more than if larger forms could have been run.

We will estimate another way and allow for picking up pages in each of the different grades where the same form and practically the same matter, with necessary changes, is used; that is, set four pages of each grade in

making the changes and allow one hour to each page for the work.

Stock	$ 38.75
Ink	1.25
Setting straight 6-point	4.43
Setting 45 pages tables, 125 hours, at 27½ cents	34.03
275 hours changing, at 27½ cents	76.09
Lock-up	5.53
Make-ready	16.40
Feeding	20.00
100 per cent general expense	156.48
Total	$352.96
25 per cent profit	85.74
Total	$438.70

Which method you pursued I do not know, but you will notice that the difference between the two methods is very great.

In estimating, there is always an advantage for the man who uses his brains and studies his copy and instructions well before proceeding. That is the great thing that gives one printer an advantage over his competitors — study and application on work in hand.

It is perfectly legitimate for a printer to use any method by which he can produce a job at the least cost and therefore at a lower price than his competitors and yet make as much or more money, regardless of the methods used by them.

ESTIMATE ON A PUBLICATION.

N. Brothers, Indiana, want an estimate on an eight-page publication, one thousand edition, No. 1 S. & S. C. book, 7¼ by 10½ trimmed, type pages 37 by 54 ems pica.

1 1-5 reams 22 by 32 — 40, at 4½ cents	$ 2.16
½ pound black ink, at 15 cents	.08
2 pounds stitching wire, at 10 cents	.30
50,000 ems eight-point Linotype (14 hours, at 30 cents)	4.20
20,000 ems six-point Linotype (10 hours, at 30 cents)	3.00
Make-up (2 hours, at 22 cents)	.44
Lock-up (1 hour, at 28 cents)	.28
Make-ready (3 hours, at 50 cents)	1.50
1,000 impressions (1 hour, at 16⅔ cents)	.17
2,000 folds, at 10 cents	.20
Stitching, 1,000	.09
Trimming (1 hour, at 17 cents)	.17
Wrapping (½ hour)	.05
General expenses, 100 per cent	10.10
25 per cent profit	5.69
	$28.43

Additional thousands:

Stock, same as above	$ 2.16
Ink, same as above	.08
Feeding	.81
Binding, same as above	.17
General expenses, 100 per cent	.68
25 per cent profit	.98
	$ 4.88

You give no definite information as to cost of stock or composition, so I assume all above costs to be about as they are in your city. I have figured pressman's salary at $18; feeders at $9; Linotype compositors, 30 cents per hour; make-up, $12 per week; foreman, $15. You do not advise whether the job would have to be shipped, nor the cost of doing so.

WHEN WILL HE BE COMPETENT?

I have been asked this question: "When a printer leaves the case and press and goes into business for himself, how long will he continue competent to estimate on work, and what must he do to remain competent?"

I have decided to let those who have had experience along this line answer, and I hope many will let us have their opinions.

MAKING A PRINTER.

I have received from time to time notices to the effect that my subscription was due. I am not a bit surprised, nor do I wonder why THE INLAND PRINTER has been such a great help to me, nor do I wonder any more why it is such a fine magazine. I have read every copy since I was seventeen (and I am only twenty-one now), but nevertheless, you may be sure I shall continue on your subscription list until I live to be ninety-one, if I live that long. Only a lad in the business, a graduate of the School of



SPANISH DANCE.
Drawn by R. J. Campbell, Chicago *Tribune*.

Printing here in Boston, and I start out to work next Monday, but I could not for a moment think of trying to learn the printing trade unless I had your magazine greet me each month. I said at the beginning that I do not wonder your magazine is a success, for if you go at every piece of work as you do to hold a subscriber, I have no doubt before many a day you'll have to be moving into larger quarters again. Kindly begin this subscription with the September number and I shall not again be so far behind. Good luck to THE INLAND PRINTER.— *Chester A. Lyle, Boston, Massachusetts.*

LEARNING THE TRADE.

Apprentice (after six months' experience): "I think I understand the business pretty well now."

Employer: "Yes? Keep at it four or five years. Perhaps you'll understand it then as well as you think you do now."

LITHOGRAPHY

BY GEORGE K. HENDERSON.

Under this department heading, Mr. George K. Henderson, instructor in lithography at Winona Technical Institute, will answer all queries pertaining to this subject.

Arrangements have also been made with him to assist workers in this line by making analyses and doing experimental work, at the following rates: Analysis of inks, compounds, acids and solutions, $2; recipes and working formulas, $1; examination of papers, inks and bronze powders, and making sample prints on or from same, $1; experimental work from any surface-printing medium, in one to ten colors, $1 per color. Address all matters pertaining to this department to George K. Henderson, Winona Technical Institute, Indianapolis, Indiana.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

HANDBOOK OF LITHOGRAPHY.— By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

DRAWING FOR LITHOGRAPHY.— F. S., Salt Lake City, Utah, writes: "I notice a page devoted to the art of lithography in THE INLAND PRINTER. I am familiar with half-tone and with line etching, but while I can readily draw up a design that is acceptable, I find in the new routine I have entered into in this city that I shall often make a design to be lithographed. Now, am I right in thinking that I should draw a design the *exact size* of the completed print, a *wash drawing* in black, if a black print is to be made, in color if a color is desired? This drawing is to be traced by the engraver and is therefore not required to be as extremely perfect as for a half-tone or sketch to be photographed. Am I correct in this? Then, what kind of paper shall I use? It would seem that the work is all done by the engraver, aside from the first work of the design, as a finished drawing surely can not be made as perfect when it is so small, as many are, as when we draw an enlarged one and reduce to size required." *Answer.* — In making sketches for lithographic engraving, usually termed "commercial work," it is advisable to use a good grade of smooth white bristol board. This board is made with three varieties of surface — smooth, matt and rough; the smooth is best for fine detailed work, the matt surface for work which has to be reduced in size, and the rough for broad sketches in colors which must carry a water-color effect. The design, when intended for lithographic purposes should invariably be made the same size as the finished work, as to reduce or enlarge the outline which must be made from the design as a guide for the engraver means an increase in cost and extra work to the lithographer. Should a sketch or design be accepted which is larger than the size of engraving required, an outline or key is made from the design, and this is reduced to correct size by photography or by a rubber-reducing machine. Photography can only reduce in proportion; the rubber machine can reduce in or out of proportion. All work intended for lithographic purposes should be carefully worked out in all details (not leaving anything to the imagination), and so giving a thorough and correct idea of the appearance of the finished work.



TRANSFER DISAPPEARS.— R. D. C., St. John, New Brunswick, writes: "I am a lithographic transferrer and the last month it is impossible for me to hold a commercial job on a stone. It looks nice when I put it down and rolls up nicely, but after a very light etch it seems to walk off the stone. I have tried everything I could think of — changed my acid, gum, turpentine. I use alum and acetic acid for a wash before putting transfer down." *Answer.*—Your trouble is caused by the use of a stone dissolving acid (ferment of alcohol = acetic acid) in combination with a cleansing double salt, sulphate of alumina and potash = alum. By using same for a sensitizing solution when in combination, they form a good counteretch. A clean stone is essential in making a perfect transfer, and with a thoroughly clean stone, most washes can be dispensed with. Alum, bicarbonate of soda, cream of tartar, glacial phosphoric acid and also nitric acid are used by different men to obtain the necessary clean surface, but to insure thorough success, work as follows: Give the stone on which the transfer is to be made a dry polish in the press, using a smooth, flat piece of pumice stone, which should be kept for that purpose only. Dust off the face of the stone with a piece of tissue paper, or a clean dry rag. Make your transfer in the usual manner. Wash all composition off carefully with clean water, using a clean, *soft* sponge; fan dry, gum in smoothly with light tannic gum, dry, rub up in usual manner, keeping the stone moist with weak gum water. When the work shows bright, healthy and even, wash off the surface gum, fan dry, dust in with finely powdered rosin, followed by a second dusting with soapstone powder, clean up all dirt, etc., dust in with rosin once more, and give the stone a light etch; wash off the acid solution, fan dry, and gum in lightly and very smooth; when dry, wash out with turpentine *without* water, coat stone thinly, smoothly and evenly with asphaltum or lithophene; when dry, wash off the protective gum coating with clean water; then roll up the transfer with a firm, spare roller. The work will now be firmly incorporated with the stone and when properly protected will stand a good second etch, and all subsequent etching and printing that may be necessary. The use of all washes, etc., previous to transferring, are to neutralize any free acid which may be in the stone, open the pores and so make the surface more absorbent of the grease-carrying transfer ink. Thus, acid solutions are detrimental to the purpose in view, unless the stone is thoroughly washed in clean running water after their use. Try the possibilities of a clean pumice stone, and in the use of washes, etc., confine yourself to only one of those enumerated.



PRINTER'S ADVERTISING

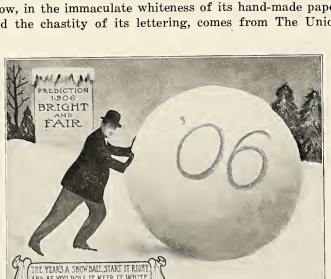
If your reasons are not bringing results they are not sound reasons. If your goods are good and your reasons are as good as your goods it's a plain case of cause and effect, and results must be logical effect.—*Jed Scarboro.*

Every man who has something to sell endeavors to give some reason why you should prefer to patronize his shop. The unwise business man fain would lure the public with a loud cry setting forth the incomparable cheapness of his products, and both the knave and the righteous claim just title to the slogan "superior quality." The man never lived who would candidly admit the inferiority of his products. It's human nature to avoid the question. He is wise who knows his shortcomings and a philosopher who endeavors to correct them. The man who realizes the inferiority of his creations and yet continues to usurp the exalted reputation of his competitors is a knave. His goods are poor and his reasons are not bringing results because they are not sound reasons.

This sermon would set forth an advertising moral: Never exaggerate your capabilities. Do not claim that your work is better than your neighbor's unless you are sure that your customer will be unable to disprove the assertion by comparison. Finical customers do these things. Endeavor to do better work from day to day and let the increased boldness of your assertions keep pace with the progress of your improvement.

Incontrovertible evidence has a stronger effect upon the jury than the gilded argument of the counsellor.

A PRETTY New Year's greeting, as pure as the driven snow, in the immaculate whiteness of its hand-made paper and the chastity of its lettering, comes from The Union



Bank Note Company, Kansas City, Missouri. A suggestive half-tone illustration, done in three colors, is tipped on.

"A MORNING PRAYER," by Robert Louis Stevenson, printed in Old English Text, with hand-painted initial and florets on 10 by 14 inch cardboard, is well constructed to create lasting impressions of the good work performed by the Brandall Advertising Agency, Galesburg, Illinois.

A PICTURE-BOOK of the extensive works of The Hugh Stephens Printing Company, Jefferson City, Missouri, tells a silent story of progress. The office furnishings and the equipment of the various mechanical departments show competent managerial ability on the part of the executive. The building is well lighted and the workrooms are models of neatness.

THE J. LANGLAND COMPANY, Onekama, Michigan, profits in the specialty of printing diplomas from type with engraved stock headings. They have recently issued a large portfolio containing ten different styles of diplomas and certificates for circulation among the public schools and colleges. The results of this class of advertising have exceeded anticipations.

"CROCKER QUALITY," the holiday edition of a house publication issuing from the press of the H. S. Crocker Company, San Francisco, California, is a reiteration of an argument in behalf of forceful printing for advertising purposes. Its assertions are full of spirit and the entire booklet is a comprehensive showing of the pleasing effects made possible with intelligent use of choice papers, special engravings, stylish type faces and harmonious colors.

THE advertising literature of the Meyer-Rotier Printing Company, Milwaukee, Wisconsin, possesses evidence of quality. A dainty folder, printed in green, with gold-bronzed and embossed initial, speaks metaphorically of "Seeds and Sowing." It tells a story of an investment in cheap seed — of the sowing and the reaping — and its likeness to unprofitable advertising literature: "Cheaply-prepared printed matter is even more worthless than poor seed. Too little of it germinates. Not only does the advertiser pay a high price for the results it yields, losing his time and perhaps wasting his opportunity, but he abuses the soil into which he sows his seed."

"THE HAZELWOOD LEAFLETS," a series of literary imprints, containing words of an uplifting tendency, cast kindly reflections on the doings of The Hazelwood Shop, Hyde Park, Massachusetts. These inspiring memory gems are printed on hand-made paper from artistic and readable type in red and black, each having a decorative initial. They are 4 by 6 inches in size, loosely mounted on bevel-edged, dark gray cards, to give a simple and dignified effect. Each leaflet is to be admired for its artistic appearance and inexpensiveness and, above all, for its influence to guide and uplift in the daily routine of life and duty, and will appeal to those who appreciate the beautiful and desire something that is more than the ordinary gift card.

"WHY?" is the embossed title of a philosophical booklet published by the W. P. Dunn Company, Chicago. The artistic style of its typographical get-up attracts first attention. Further inquiry reveals the sound reasoning of its contents:

A very ordinary letter-head indeed costs $3 a thousand, and a correspondingly ordinary envelope costs only about $2.25 a thousand. This means five thousand of each will cost $26.25. It will be seen that the difference between something really elegant and something which is exceedingly ordinary amounts to only a trifle per day. The difference is less than half-cent on each letter sent out. It will require little argument to prove that the impression produced by a single one of these five thousand letters may start business relations that will pay ten or a hundred times the entire cost of the stationery for the year. If two letters — one handsome and businesslike, the other cheap and really unbusinesslike — come to a man in the same mail, with exactly similar business propositions, it is safe to say that in about ninety-nine times in a hundred the business will go to the concern using the best paper. That is the way the matter should be considered.

A number of choice half-tone printings tipped in are scattered throughout.

THE *Herald Press*, Everett, Washington, is issuing a little red book, of vest-pocket size, with the title "What Is Advertising?" The question is briefly and intelligently answered as follows:

Advertising, in one or another of its many forms, is an indispensable forerunner of every transaction between civilized humans. It has been said:

"We all begin life as advertisers; our first cry was a want-ad. for a breakfast food." The need of advertising grows with the complexity of man's interdependence. In order to live in present-day civilization, everybody is obliged to be continually trading his services or his possessions for those of others. This trading is effected by one first informing others of what he has to offer them in exchange for what he wants from them. In its best analysis, advertising is no more nor less than the giving out of just such information. The further along we send this information the greater will be the number of persons who act upon it. The discovery of this simple principle of economics has made advertising the foremost topic of the present business era. It has built up large fortunes and involves the yearly expenditure of many millions of dollars. It is a marvelous potency in extending a business that is already paying, and is still more satisfying in the new life it gives to a legitimate but lagging enterprise. The merchant or the producer of any commodity suitable for general use can create a demand for his wares or his products in direct ratio to the amount of judicious advertising he gives to them.

THE MATTHEWS-NORTHRUP WORKS, Buffalo, presents a most satisfactory showing of high-class booklet printing this month. The productions exhibit variety and originality — the two most notable features. Distinguished among these is a large book of Herring-Hall-Marvin safes and time locks. Its cover is of stiff boards with a pasted gray outer covering. A facsimile reproduction of a combination knob, silver bronzed and embossed in high relief,



forms a suggestive and striking cover-design. There are a number of large half-tones, 9 by 12 inches in size, showing exterior and interior views of some of the massive safe deposit vaults constructed by the Herring-Hall-Marvin Safe Company. The work is a masterpiece in process engraving, presswork and binding. A catalogue of refrigerators for The John C. Jewett Manufacturing Company is uncommonly attractive in its handsome cover of deep red boards. The lettering of its cover-design is in flourished text, embossed and finished in ebony black. The inside of the cover and the fly leaf are finished with a dressing of marbled paper. The typography and presswork of the contents are in keeping. A folder for the Burroughs Electric Adding Machine shows some beautiful color effects. The cover-design is in two shades of green and deep yellow on a chocolate-colored stock. The contents are handsomely decorated with marginal flourishes in green, orange and black, and there are a number of clever, illustrated initials done in half-tone. Other mentionable specimens include an ornate menu folder for The William Hengerer Company, with decorative panels; a dignified booklet in black and white for The Burt-Olney Canning Company, and folders for the Asheville (N. C.) Board of Trade and The Hotel Royal Palm, Fort Myers, Florida. In a pleasing bit of shop talk, entitled "You and Your Rivals," the management of the Matthews-Northrup Works says:

We know pretty well what your business rivals are doing in these lines. This applies to customers and non-customers alike. It is good practical knowledge to have. Do you, for instance, know what your foremost dozen business rivals are doing with ink and paper to promote their business? Secretary Metcalf's advice is to see them and go them one better. We add, see us and go them one better.

DEVICES.

A TYPICAL American girl in scarlet riding habit and white skirt, printed on black cover paper, demonstrates the admirable covering properties of the ink manufactured by Lewis Roberts, New York city.

A HANDSOME folder, printed in violet and black on a pink fabric-finished paper, announces the opening of the new salesroom of the F. Wesel Manufacturing Company, at 10 Spruce street, New York city.

THE P. V. COLLINS PUBLISHING COMPANY, Minneapolis, Minnesota, likens the difference between high-grade advertising and the common sort to the comparison of "a Bengal tiger with a singed cat." The two extremes and the "betweens" are summed up in an able manner in an attractive folder.

THE SANDERS ENGRAVING COMPANY, St. Louis, is sending out a seasonable die-cut folder with the title, "When the frost is on the pumpkin." The device is as nearly like a real pumpkin as paper, engravings and yellow ink could make it. A sprinkling of diamond dust is a good substitute for the "frost on the pumpkin."

TYPOGRAPHICAL UNION No. 185, of Bradford, Pennsylvania, has devised a clever method of giving publicity to the eight-hour movement in the program of their twenty-first annual ball. The cover represents four pages of a miniature newspaper containing items of interest from the firing line, and the splendid showing of local advertisers proves that Bradford Union has many sympathizers in the commercial world. The title-page of the program is a rule design with tint-block backgrounds, printed in four colors.

THE UNION CARD AND PAPER COMPANY, 27 Beekman street, New York city, presents to its customers a neat vest-pocket diary in flexible red leather binding with gilt edges and gold stamped. A yearly calendar, personal identification card, domestic and foreign postal rates, weather signals, interest laws, rate of income on stocks, money-order rates, postal distances and time from New York city, population of cities and towns, weights and measures, blank memoranda, and a cash account, are the useful features of the book, in addition to the neat diary pages. In all, it forms one of the neatest and most acceptable forms of special advertising received this season.

WORTH TEN TIMES THE PRICE.

We have always had a good word for THE INLAND PRINTER and have been a subscriber to it for the past nine years, and we would not be without it for ten times the price.—*Carolina Stamp Works, Greenwood, South Carolina.*

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should he marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must he fully prepaid. Letters positively must not he included in packages of specimens, unless letter postage is placed on the entire package.

"The results we get, get your results." A charming three-color illustration in an oval frame of solid gold verifies this assertion in the December blotter of the Electro-Tint Engraving Company, Philadelphia.

B. L. Viquesney, Terre Haute, Indiana, has sent a stylish embossed office heading. The design consists of an ornate interlaced scroll panel in a delicate green tint, enclosing some stylish lettering and a monogram, printed in gloss red and light brown. The lettering is embossed.

The name Stutes is a synonym for specific excellence in printing. It stands for a certain individuality and a uniform quality of typography, coloring and presswork. The imprint of The Stutes Printing Company, Spokane, Washington, appears upon some particularly interesting specimens of commercial printing this month. Among these is a four-page announcement set in Avil with a fancy initial and an artistic heading of Cualon Text, beautified with rubricated rules and a decorative panel. A number of stylish business cards are included. One of these is reproduced. It is printed in bronze-blue and orange.

None as good at a lower price; none better at any price

STUTES
PRINTING
COMPANY

Telephone Main 4167 419 SPRAGUE AVENUE

The commercial specimens from Charles Lawson Wood, Atlanta, Georgia, possess certain qualities desirable in plain business forms. These are legibility and neatness. The reproduced letter-head is representative of his style.

The Schumann Art Print, Norwalk, Connecticut.—An even division of red and black or of any other two strongly contrasting colors fails to produce harmonious results. The proportion of red to black should be from five to twenty per cent. Colors of equal tone may be evenly divided.

I. C. Mills, Brisbane, Queensland, Australia.—The booklet, "In Memoriam," is an exemplary specimen of typework and half-tone printing. A unique and pleasing effect has been produced by supplying each expression of condolence with a tinted border, consisting of a miniature reproduction of the paper in which the notice appeared. The "Cowan" letter-head is one of the best among the examples of commercial headings.

L. E. Springer, Ocean Park, California.—The program title is a clever piece of typework. Its only defects are in the imperfect rule-joinings. Some valuable information on mitering and joining in panel-work will be found in the department of Job Composition, in the November, 1905, issue of The Inland Printer.

Bert M. Kinner, Bradford, Pennsylvania.—The letter-head is a decided innovation as a specimen of commercial display. There is no doubt that it is a wise departure from conventionalism. It might be slightly improved by single-leading the paragraph above the rules. The rule-joinings of the large exterior panel are defective.

The printed things from the Stewart-Simmons Press, Waterloo, Iowa, exhibit appropriateness in typography, the proper use of rules and borders, and correct coloration. The reproduced check is a most pleasing conception in its original colors. The solid part of the border and the imprint are in pink rimmed with a one-point rule in black. The stock is a pink, watermarked safety paper.

STEWART-SIMMONS PRESS
WHERE PRINTERIS DESIGNER
No. 1741
WATERLOO, IOWA.
PAY TO THE ORDER OF 8
DOLLARS.
TO THE
BLACK HAWK NATIONAL BANK
WATERLOO, IOWA
STEWART-SIMMONS PRESS
BY

It is impossible to speak anything but good of the showing of commercial printing submitted by The Greenfield Printing & Publishing Co., Greenfield, Ohio. All of the typography is simple and dignified and there is due moderation in the use of colored inks. The two program booklets on deckle-edge paper are models of neatness.

S. Lane, San Francisco, California.—The display of the program is good, but the arrangement would be better if the important features were separated from minor elements by transposing leads and slugs and by the use of six-point type for unimportant descriptive notes. The presswork is at fault and requires even more attention than the composition.

Robert H. Gould, Binghamton, New York.—The specimens show the variety of pleasing effects that can be produced with a few versatile type faces. The typography of the booklet on street lighting has been properly handled and it is supported with good presswork in the half-tone printings. The removal notice is well illuminated with judicious whiting. The "Boland" and "Alston" headings are splendid examples of type harmony.

J. M. Johnson, Water Valley, Mississippi.—The presswork on the Elks' programme is very poor, and the typework is not much better. Considering the size of the office and the available materials, the time allotted to this job was entirely too short. The printer who skimps his work in order to produce a job within an unreasonable time limit is sure to depreciate his reputation for quality. The white ink used in the cover is too heavy and the printing shows uneven distribution. The presswork could be improved by using a suitable reducer or an admixture of free flowing white ink. Bronze powder is more effective than a poor grade of gold ink.

B. J. Billings, Paducah, Kentucky.—The typework in the magazine cover is too weak for the heavy rule design, and the "whiting" is overdone in the title-page. The margin of a page is very much like the frame of a picture. The frame should not be so large that we are forced to start a diligent search for the picture enclosed. The appearance of the title can be greatly improved by setting the line, "Magazine Club" in twenty-four point of the same type, instead of twelve point. The display of the "Hoo-Hoo"

418-416 Rialto Building
CHICAGO

Main Offices
453-5-6 Produce Exchange
NEW YORK

405 Fourth National Bank Bldg.
ATLANTA

Edward Valk & Company
Cotton Seed Products

Members
Interstate C. S. Crushers Association and N. Y. Produce Exchange

Bell Phone 1502
Yopps Code

H. Mart Smith, Manager

ATLANTA, GA.,

dinner-bill possesses enough strength to give proper character to the work. The same may be said of the announcement folder.

TOM R. HOLLOWELL, Logan, Iowa.—Aluminum ink possesses some of the qualities of gold ink. It is hard to produce a clean impression by printing on an aluminum background. The effect would hardly be improved by reversing the order of the two printings. A better plan would be to engrave the tint-block to register with the monogram, the same as has been done with the word "Kenelope." The general plan of the heading is excellent.

THE NEAL PRESS, Marion, Indiana.—The art club cover in green and black on brown paper is an attractive thing. There is a tendency to overcrowd in some of the other work. A little more white and fewer ornaments would lend distinction to the display lines. Give more attention to line and letter spacing and do not crowd one feature against another. Study grouping and "whiting" carefully and there will be a marked improvement in future specimens submitted.

R. H. MACWHORTER, Bradford, Pennsylvania.—The letter-head and envelope corner-card are interesting exhibits. The designs are strikingly suggestive of the business of printing, ruling and binding. The letter-head consists of a machine-ruled ledger heading with a list of specialties printed from script type occupying the respective spaces. The letter-head is at once a form of address and a close imitation of an itemized account. The envelope corner-card is a reduced copy of the letter-head.

KERR & RIDGE, Pittsburg.—Printing in three and four colors on black and dark-colored blotting or upon cover papers with absorbent properties can not be done successfully. All inks lose their luster when too freely absorbed by the stock, the printing has a dull appearance and the small type is scarcely readable. Effective printing on black and dark-colored papers usually requires two impressions with the best cover ink and hard stock. The ink must lie on the surface of the paper and dry there.

S. C. PRICE, Mt. Clemens, Michigan.—The altered proof of "Appropriate Christmas Gifts" is a marked improvement on the original setting. It shows uniform margins and the crowded effect of the text has been relieved by eliminating the underscoring and by illuminating the display lines with ample white space. The abnormal letter-spacing of the text lines in the first proof is particularly unpleasing. The uniform word and line spacing in the resetting shows that the work was done by a finished mechanic.

THERE are "things worth while" in a large package of specimens from the Randall Printing Company, St. Paul, Minnesota. A "Guide to Guide Books" issued in behalf of the passenger department of the Chicago Great Western Railway is uncommonly well done. Its cover-design, in violet and gold, on a beautiful green cover paper, attracts first attention, and our interest increases as we admire the artistic arrangement of the contents. The pages show liberal foot and outside margins and the vigorous running headings are softened with cross ruling in warm olive green. Other noteworthy specimens are an illustrated booklet on "High Art in Skirts," a handsome folder for the Hamm Brewery, with a half-tone printing tipped in; Lancaster Business College catalogue, with embossed cover and a distinctive title-page; a school catalogue, and a large illustrated catalogue of furs, containing narrow marginal panels in a delicate green tint, with suitable typework printed over. The last catalogue is pebbled.

FOLLOWING is a brief review of additional specimens received: The Rowe Press, Bath, Maine, "Thankfulness is the spirit of the month of November," in an optimistic monthly blotter; *St. Nicholas* Magazine, New York city, a handsome prospectus of the interesting matter which will appear in the thirty-fourth volume of this charming magazine for boys and girls; The Maurice Joyce Engraving Company, Washington, D. C., "The Tennis Girl," the third of the Joyce series promises popularity for a new conception of American womanhood; Edwin B. Ault, Toledo, Ohio, all of the specimens are neat and tasty; F. L. Kershner, Wichita, Kansas, the use of one-point rules in the monthly calendar and a lighter tint-block background for the announcement card would improve the blotter — a good specimen in every other respect; Earl Holman, Dayton, Ohio, the excessive amount of matter in the title-page has been adequately handled; Wm. H. Dahlgren, Chicago, the orange and dark blue on the brown-tinted paper are in complete harmony; Troy Times Art Press, Troy, New York, a dainty booklet on steel die stamping and an illustrated blotter; F. A. Gallop, Chicago, the typography of recent specimens shows a marked improvement over work previously submitted — a cut-out overlay and a better grade of ink is required in printing half-tones; John M. Driver, Detroit, Michigan, a striking type-design with a tint-block ground in a letter-head for the Ira E. Macey Ink Company; The Herald Press, Everett, Washington, a collection of notable specimens of printing and some clever advertising literature; Bert May, Albert Lea, Minnesota, a good blotter and a convincing argument; F. H. McCulloch Printing Company, Austin, Minnesota, the illustrated blotter sets forth a strong point in a nutshell; Rex H. Lampman, Neche, North Dakota, do not neglect the little things — they prove a workman's mechanical ability; Jester, the Press, Eaton, Indiana, periods and pointers are poor word-ornaments; Thomas Todd, Boston, a dainty holly border and the inevitable home-made poem in a tasty December calendar; Nolan Brothers, Brooklyn, New York, a stylish business card printed in brown and light blue; Chase Brothers, Haverhill, Massachusetts, the December issue of *Suggestions* is one of the best numbers of this publication; Duggan Printing Company, Oshkosh, Wisconsin, an artistic design, harmonious color effects and terse sentences have produced two effective blotters; Eric Peterson, Storm Lake, Iowa, the letter-head is a good example of practical display composition; Greene Printing Company, Milwaukee, Wisconsin, an attractive post-card and a seasonable advertisement; Henry H. Harris, Vinta, Indian Territory, a delightful holiday folder with holly border, printed in green, red and brown; G. T. Parkhurst, Chelmsford, Massachusetts, the commercial specimens exhibit sensible display composition; Clyde W. Saunders, Richmond, Virginia, an attractive panel design with perfect rule joints; Ira G. Winnup, Indianapolis, Indiana, the tints and colors are well-suited to the papers and the chosen style of composition; John T. Palmer Company, Philadelphia, a twining floral border modeled in one and "a little Madonna" by the three-color process, have supplied suitable decoration for the December blotter; The J. Langland Company, Onekama, Michigan, a few modern type-faces and a careful study of appropriateness in typography are requirements to the improvement of your work; Frank McLees & Brothers, New York city, an excellent imitation of lithography by the cerotype process; *The Saint Francis County News*, Forrest City, Arkansas, a meritorious office heading; C. D. Wright, Honolulu, Hawaii, there is room for improvement in the presswork and typography; Harry Minck, Jr., Gibbsboro, New Jersey, the squared and letter-spaced styles of typograph with cross ruling and panel work are used to excess — a little more white would supply a welcome relief; The Harty Press, New Haven, Connecticut, a good and substantial style of plain composition is a commendable feature of the specimens submitted; E. J. Kohli, Monroe, Wisconsin, a package of the better grade of printing; I. K. Twilley & Co., Baltimore, Maryland, elimination of the fancy border which will permit of setting "commercial job-printers," in eighteen-point lower-case, is suggested; Corbitt Railway Printing Company, Chicago, two neat vest-pocket time-table folders for the Overland Route.

THE fall number of a series of booklets on letters and printing has just reached this department from Waldemar Zachrisson, printer and publisher,



Goteborg, Sweden. Its chief characteristics are in the quaint title ornaments and decorative pieces used throughout. The display lines, the initial and the hearts supporting the wooden ducks in the reproduced introductory page are printed in bright red. This page supplies a general idea of the style of the work.

CALENDARS.

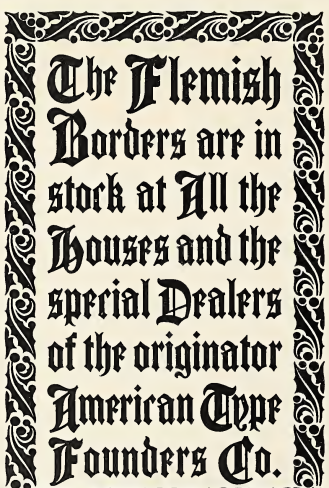
THE RYAN & HART COMPANY, Chicago, an engraved back and a pad of weekly leaves with legible figures, printed in black and red; *Comfort*, Augusta, Maine, a decorative design of pink carnations, enclosing a three-color half-tone of a characteristic New England family circle, forms the backing of a pad with large figures and astronomical data; Smith & Porter Press, Boston, Massachusetts, a good-natured Santa Claus, a bountiful pack,

a commodious chimney, and a dainty holly border in green, red and gold, form a happy combination in the December desk calendar; Douglas H. Cooke, New York city, a charming type of girlhood in muff and winter wraps, printed in two colors and tipped on a December calendar; The J. C. Hall, Company, Providence, Rhode Island, a vigorous flourished design in solid gray rimmed with red, enclosing a lithographed perspective of the New Providence Postoffice and an attractive arrangement of the monthly calendars; Mackenzie Engraving Company, Boston, Massachusetts, a handsome, heavily embossed figure in white on a dark background; George A. Ellis Company, Boston, Massachusetts, a beautiful calendar printed in delicate shades of pink and green, with a half-tone portrait of Edward E. Hale tipped on; Genzsch & Heyse, typefounders, Hamburg, Germany, a memorandum book and calendar combined, printed in red and black, with dainty border-designs in light green; cover-stock of light gray, with a coat of arms in red, black, silver and gold; a couplet suitable for the month heads each page, and two poems by Gustav Falke give a suitable finish. Calendars have also been received from Isaac Blanchard & Company, New York; Crane & Co., Dalton, Massachusetts; Griffith-Stillings Press, Boston, Massachusetts; G. H. Kyle, York, Pennsylvania; Dewey-Davis Printing Company, Jamestown, New York; Ch. Lorilleux & Cie, Paris, France; Forman-Bassett-Hatch Company, Cleveland, Ohio; *Independent Republican*, Montrose, Pennsylvania; Thomas Todd, Boston, Massachusetts; Jobson Printing & Manufacturing Company, Louisville, Kentucky; Thomas P. Nichols, Lynn, Massachusetts; F. J. Welsche & Co., Terre Haute, Indiana; Harold W. Phillips, Dayton, Ohio; Times Printing House, Philadelphia, Pennsylvania; The Curtiss-Way Company, Meriden, Connecticut.

TYPE SPECIMENS.

ANOTHER stylish booklet letter is the new Old Roman Condensed, made by Barnhart Brothers & Spindler, Chicago. It is of medium set, is devoid of hair-lines, and on account of its open face is a letter well suited for printing on antique book papers. While this new letter is plain, upright and legible, at the same time it possesses a few characterful touches which lend great beauty to the page as a whole.

THE Foster series is one of the latest products of The Inland Type Foundry, St. Louis. It possesses the sterling qualities of durability and all-



around usefulness, it gives vigorous expression to display composition, and it has marked modern characteristics. The Webb series, a new outline letter, has been designed to work with Foster for two-color work. It is cut with full strong lines, which assure perfect register in the two printings. Specimens of the Inland's new Caslon series are shown in this month's insert.

MANY of the American Type Foundry's latest faces are put to practical use in a comprehensive booklet of letter-heads now issuing from their printing department. There are twenty specimens in all, containing plenty of suggestive material for the progressive printer and his customer. A striking page from their new booklet of Flemish borders is reproduced. The printing in the original is in green and red.

A NUMBER of booklets and envelope enclosures now issuing from the Keystone Type Foundry, Philadelphia, show the practical commercial uses of their latest faces. Among these is a clever folder demonstrating the artistic merits of Washington Text in title-pages, letter-heads, business cards and advertisements. Another booklet shows the all-around usefulness of the Niagara series and there are several leaflets containing illustrations and commendatory remarks on Keystone thin-space cases and the Printers' Account Book.

THE Hamilton Manufacturing Company, Two Rivers, Wisconsin, is showing some new and original designs in wood type in their new catalogue. No. 701 and an italic companion letter, No. 699, are two pleasing faces of medium weight possessing some of the characteristics of Blanchard, and yet the dissimilarity effects a pronounced innovation. Other new letters catalogued are Grassett, Grassett Italic. Designs Nos. 704 and 703, Cheltenham, Cheltenham Bold, Cheltenham Italic, Design No. 702, Winchell, Winchell Condensed and Designs Nos. 700 and 705.

THE AMERICAN METHOD OF ENCOURAGING INVENTORS.

In the current issue the *British Printer*, Leicester, England, says:

"British printers of an inventive turn of mind will be interested in knowing the way their brothers across the Atlantic are encouraged to improve the art of printing. It is recognized that no one should be better qualified to advance the art of typography or to improve its methods than those who are daily engaged in that calling. The inventive printer, perhaps, can see many things that require improvement and various ways to improve them, but lacks the mechanical training or technical knowledge to enable him to profit by his inventiveness. Were his efforts directed by some one qualified to speak authoritatively on questions of mechanical construction, commercial possibilities and legal considerations in the matter of patent protection, many improvements would undoubtedly be given to the printing world which now slumber in the minds of their inventors. American inventiveness is encouraged by liberal patent laws and a readiness on the part of manufacturers to promote any device or improvement of real merit, and the work of encouraging printers and assisting them to share in the work and profits of developing their full possibilities in perfecting the art of printing has now been advanced another step by a Chicago firm, which places at the disposal of inventors a staff of experts in printing machinery, and makes a specialty of inventions in the printing and allied trades, taking the crude sketches presented to them and producing drawings for mechanically operative and technically perfect machines either ready for the workshop, if the machine is to be constructed, or for the Patent Office, if it is decided to procure patents at once. The head of the firm, John S. Thompson, is well known in the trade, especially the composing-machine field, on which subject he is a regular contributor to the trade publications."

SHOULD BLAME IT ON THE PAPERMAKER.

A novel complaint has come to the Postoffice Department from Little Hocking, Washington county, Ohio. A farmer living on a rural route operated from that town has protested against an odor which the carrier imparts to his mail. He says the carrier deals in polecat skins and that the letters and newspapers which he deposits in the patrons' mail boxes smell strongly. The department is asked to require the carrier to give up his side line or to retire from the service. The matter will receive the attention of the Fourth Assistant Postmaster-General.—*Washington Post.*

THE PROGRESS OF CANADA.

TIME was, and that not long ago, when the young men of Canada looked to the United States for a field broad enough and appreciative enough for them to prove themselves the equals of any in whatever vocation they had selected for their life-work. The immense impetus of the republic sister-nation, its attractive promises of freedom and equality brought to its shores the peoples of all nations, and its rapid development and manifold and varied opportunities won from Canada many of the best and most enterprising of her young men. That these men were the most desirable citizens is obvious from the fact that they had as thorough and comprehensive an understanding of our institutions as the native born, and were the product of an admirable school system, superior in many points to our own.

In the printing trades, Canadians have proved themselves the peers of any craftsmen, not only in Canada, but in this country and abroad. This is simply stating a conceded fact. Canada is entering — has entered, indeed — upon a great, enduring and augmenting prosperity. Her great Northwest is rapidly filling up, and its vast resources are becoming somewhat known. We say somewhat, for the variety and extent of these great gifts can not be fully appreciated, even from the lists of carefully



J. J. PALMER.

prepared reports. American and foreign capital is seeking opportunity for investment in Canada, and it is safe to say that the sagacity of the Canadians will accept only that which is needed for actual development of her resources, for there are many bidding for her favor. American manufacturers are duplicating their home plants in the Canadian towns and cities to an increasing extent; no less than fifteen Chicago concerns alone have established branch plants in Canada within the last five years, and in most of the important cities, from Minnesota to New York, the list is an imposing one of the concerns that have done likewise.

There is no industry that feels prosperity — or adversity, for that matter — more promptly than printing. These great additions to Canada's industrial development will keep the printers busy, and the printer in looking about him for the machines and materials to meet his needs is fortunate in the appreciation of the situation, at present and in the future, shown by the Toronto Type Foundry Company.

The comprehensive plan of this organization is of a character to appeal very strongly to the printer. It maintains a fine corps of experts in all the branches of the



J. T. JOHNSTON.

trade, and has studied the technical field in America and Europe and acquired the agencies of the various machines of superior merit used in the trade. The company is in a position to furnish a complete printing plant, from Linotype machines to body letter, and from pressroom to bindery and stockroom. Its motto is "Everything for the Printer." Its factories are at Montreal, with branch houses in Halifax, Toronto and Winnipeg, and a European branch in London, England, with agencies on the European continent.

The president of the company is Mr. John J. Palmer, who has been a lifetime in the business. His earlier years were spent in Canada, when he supplied many of the offices with machinery which is still doing good service. Later Mr. Palmer went to California, and in San Francisco established the typefoundry business of Palmer & Rey. That firm did the leading business of the Pacific coast until 1891, when it sold out to the American Type Founders Company. Mr. Palmer then returned to Toronto and cast his lot in with the Toronto Type Foundry, and takes an active part in its affairs.

Mr. J. T. Johnston, the general manager of the company, is the founder of the business, and has had a wide experience in catering for the printer's wants. These gentlemen, with their competent staff of assistants, are well known to printers throughout Canada, and enjoy the full confidence of the trade.

The British branch of the house, The Canadian-American Machinery Company, is in charge of Mr. H. T.

Johnson, who has had a thorough practical experience in composing machinery, having entered the service of Robert Hattersley, the inventor of the Hattersley composing and distributing machine, as an apprentice, in 1880, and since then has been almost continually in touch with this class of machinery. He was successively engaged by the manufacturers of the Fraser typesetting machine, Edinburgh, and for nine years was the engineer and continental representative of the Thorne combined typesetting and dis-



WILLIAM H. SCHARF.

tributing machine, now the "Simplex." Later he went with the English Linotype Company, and for four years represented them in the Midlands, and occasionally abroad, finally becoming connected with the Canadian-American Machinery Company, which, as stated, he now represents in Europe, with headquarters in London. Mr. Johnson, besides special experience of composing machinery, is a practical engineer, with a thorough knowledge of the wants of printers in other directions, and is well qualified to advise them as to the selection of all classes of machinery to suit their special requirements.

One of the most important branches of the concern is its Linotype factory at Montreal. The manufacture of the Linotype machine in Canada was first begun by John Dougal & Son, of the Montreal *Witness*, on June 15, 1891, in the rear of 25 Bleury street, Montreal. After running for five years, the Bleury street factory proved too small and the present premises at 156-158 St. Antoine street were bought and occupied in 1896. Since then a great many changes and improvements have been made. One of these was the development of the "Style B" Linotype, by W. H. Scharf, the present factory manager, which machine has been patented in forty-five different countries. In May, 1904, the factory changed hands, and John Dougal & Son sold out to the Toronto Type Foundry Company, and the new company started to build the "Style B" Linotype for the market, as well as the Standard Linotype. The purpose of the "Style B" Linotype lies in the fact that there is a large field for a simple and cheap machine on which the average operator can set forty-five hundred to five thousand ems per hour of straight matter. That this is accomplished, the orders on hand amply show, and arrangements are completed to double the present output.

The management of the factory is in the capable hands of Mr. W. H. Scharf, a native of New Haven, Connecticut, where he served an apprenticeship in the Whitney Arms Company, and later worked in the leading gun shop toolrooms of Connecticut. In 1889 Mr. Scharf was employed in the toolroom of the Mergenthaler Linotype Company at Brooklyn, and there built the first of the new Linotypes, some of which went to the *Standard Union*, of Brooklyn, the Troy *Press* and to the Department of Public Printing at Ottawa. In 1890 he went to Baltimore and worked for some time with the late Ottmar Mergenthaler at his factory there. On June 14, 1891, Mr. Scharf left Brooklyn for Montreal, and on the fifteenth of June started to build the first Linotype machines in Canada.

Views of the Linotype plant are shown herewith, but these views do not give an adequate idea of the perfection of the tools and machines used there. Necessarily, considering the fine class of work required in the production of Linotypes, only the most modern and most accurate



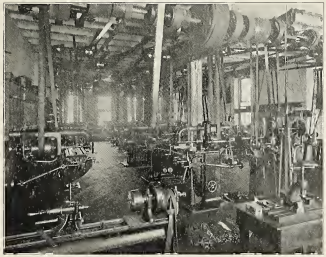
H. T. JOHNSON, BRITISH REPRESENTATIVE.

machinery can be used. In this respect the Montreal factory is equal to any in the world and is modern and up to date in every particular.

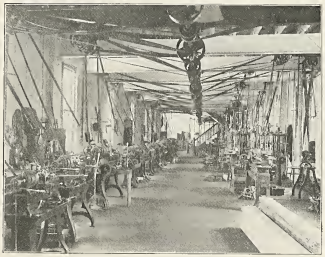
The business is well established and has commanded the confidence of its customers for fifteen years. All the important Canadian printing-offices, without exception, are using its Linotype machines, and, besides this, its machines have been supplied to and are in successful

operation in the following foreign places: Amsterdam, Holland; Auckland, New Zealand; Montevideo, Rio de Janiero, Sao Paulo, Valparaiso, Buenos Aires, South America; Brussels, Belgium; Melbourne, Brisbane, Sydney, Australia; Algoa Bay, Cape Town, Durban, East London, Johannesburg, Maritzburg, Pretoria, Port Elizabeth, Africa; Florence, Italy; Mexico City, Mexico; St. John's, Newfoundland.

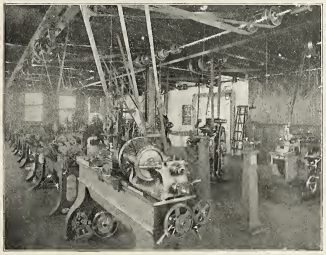
It is fair to say that the resourcefulness of the management, its comprehensive and thorough knowledge of the needs of printers, its sagacity in the selection of a capable staff, and its policy of assuring its competent and loyal employees a career in its interests, taken with the vastly increasing volume of Canadian trade, will surely develop the Toronto Type Foundry Company to the front rank of commercial enterprises on the continent.



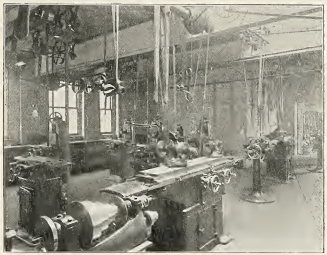
MILLING MACHINE DEPARTMENT.



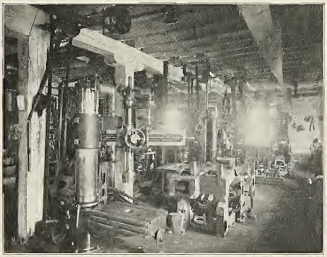
TURNING AND DRILLING DEPARTMENT.



TOOLROOM.



GRINDING DEPARTMENT.



RADIAL DRILL AND PUNCHING DEPARTMENT.



LINOTYPE ASSEMBLING DEPARTMENT.

Book Review

We have received for review "The Album Lithographie," containing specimens of lithographic work, published by Joseph Heim, Vienna. In all twenty-three parts have now been issued and show both variety and painstaking effort of a high grade in their production. Several of the numbers contain color inserts which are very dainty in their execution.

"Der Lichtdruck und Die Photolithographie" has been received for review. This useful work in German contains many detailed methods for gelatin printing and for photolithographic work on paper, zinc and stone, the asphalt process having a chapter devoted to that method alone. With the many works in German on this subject, there is a good field for translations of those works into English, of which the authors should take heed.

The Macmillan Company has issued in attractive form a good specimen of bookmaking in "The Menace of Privilege," by Henry George, Jr., which as its name indicates is "a study of the dangers to the republic from the existence of a favored class." The New York *Times* says of the book: "He strives to show briefly 'how privileges granted or sanctioned by government underlie the social and political, mental and moral manifestations that appear so ominous in the republic. The monopoly of natural opportunities, heavy taxes upon production, private ownership of public highways, and other lesser privileges cause the great inequalities in the distribution of wealth which are evident all about. For these are not powers to produce wealth, but powers to appropriate it.'"

OUR FRONTISPIECE.

The decorative frontispiece in this issue of The Inland Printer is the work of Messrs. Fred S. Bertsch and Oswald Cooper, 26 Van Buren street, Chicago. Mr. Cooper, in lettering the quotation, took his idea from the method of the old scribes in lettering their beautiful manuscripts. Their way of working was not slow and painful, as is the hand-lettering of the roman letter, for they evolved a style that flowed freely from their reed or quill pens. However, not nearly so quickly executed as our modern writing, it was a formal letter adapted to the implement in hand, and very graceful, although almost unreadable to-day.

In this design Mr. Cooper has devised a letter modern enough in form to be easily read, yet taking on the quality of the medieval letter in that it adapts itself to the workings of the instrument used and, like writing, flows quickly from the pen.

The design was planned with the purpose of obtaining a perfectly flat mat effect, with very slight contrast in the color scheme. The working out of the design in two colors in the practical presswork involved a modification of the original and a stronger contrast resulted.

This produces a very rich effect and, though not gaudy, has an attractiveness that makes it usable for advertising purposes.

The work is additionally interesting from being a specimen of the high-speed product of the Harris Automatic Press.

HOW MEZZOTINTS ARE MADE.

The mezzotint process is complex, consisting, as it does, of two operations which are quite distinct, the one succeeding the other. In the first place a smooth plate of burnished copper is roughened all over, or more properly, cut into a million little points which alternate with little depressions, this work being done by what is called a rocker or cradle (in French, *le berceau*). The rocker may be two and a half inches wide, and its edge is a circular curve, perhaps one-tenth of the circumference of a circle. This edge is cut into little teeth, not wholly unlike those of a saw, the fineness of them varying between sixty to an inch and twice as many. By any ready means the plate is divided into strips according to its size; perhaps the artist draws two lines approximately straight and parallel with a lead-pencil, and the rocker goes slowly across the plate, keeping itself upon the strip marked out by those two lines, and gradually cutting the whole of that strip into grooves



TOOL VAULT OF TORONTO TYPEFOUNDRY.

which alternate with ridges — though, indeed, each groove is made up of very minute depressions corresponding to the teeth of the rocker. The whole plate being covered in this way, the rocker begins again in a different direction, guided by a different set of strips or lines, and once more the plate is scored with the toothing or grooving made by the teeth of the *berceau*. A third, a fourth, a fifth repetition of the process follows, until at last the whole surface of the copper is covered with an immeasurably fine granulation, a roughness, consisting of hundreds of thousands of sharp little points alternating with proportionally sharp and proportionally minute dottings or depressions. If you were to cover this prickly surface with ink and then wipe off all that you could wipe off, the plate would look coppery enough, it would be metallic in surface and ruddy in general hue; but all its recessed parts would be filled with the ink that you could not reach with your wiper. The wetted, thick paper is forced strongly down upon this by the rollers of the press. It takes the ink out from those little hollows, and the paper will show an effect like soft black velvet (if the ink is black), one of the most beautiful surfaces which we can produce.— *From "The Field of Art," in the January Scribner's.*

BEST ON EARTH.

Being an enthusiastic and appreciative subscriber and reader of the best printers' journal and magazine on earth, The Inland Printer, I have tried to profit from what I have read in every issue, for the past two years, especially.— *Charles H. Long, Globe, Arizona.*

OBITUARY

CUTHBERT J. ORCHARD.

On January 4, Cuthbert J. Orchard, secretary and manager of the Newton Copper Type Facing Company, of New York city, died. Mr. Orchard was born November 15, 1862, and had been in active control of the company since 1889, assuming the management after the death of his father, with whose work in the affairs of the company he had been early identified. Mr. Orchard was held in deservedly high esteem by the trade and his death is universally regretted.

LEWIS GRAHAM.

Lewis Graham, head of the firm of Lewis Graham & Son, well-known printers of New Orleans, Louisiana, died at his home in that city Sunday, December 24, 1905. Mr. Graham had reached the ripe age of eighty-four, and practically died in the harness, he being in active control of the large printing establishment founded by him over forty years ago, though for the past three years his activity was somewhat circumscribed by a paralytic stroke. Mr. Graham was a man of sturdy constitution, of Scotch ancestry, and his whole life was one of activity. He was elected president of the International Typographical Union at the Buffalo convention in 1854 and served for the term of one year.

Lewis Graham was born in St. Louis, January 15, 1822. After obtaining his education at the Christian Brothers' College, he was apprenticed to the printing trade, and among those who learned the trade with him were A. O. Russell, William Hammond, who was at one time a well-known figure in New Orleans, and A. McVickar, who became identified with the theatrical business.

In 1844 he went to New Orleans, where he was given employment on the *Picayune*. In those days the telegraph line from New York ended at Mobile, and the New Orleans papers sent boats to Mobile for the important news. When there was any specially big news, such as an election or a President's message, printers with the cases were sent over on the boat, so that they could set up the copy on the way over from Mobile, and much time would be saved. There was newspaper enterprise and rivalry in those days as at present. The boats would come into Lake Pontchartrain, and at Milneburg would be waiting a team of fast horses to bring the forms of type to the office at the earliest possible moment. On one of these occasions Mr. Graham managed to effect a great scoop on his rivals and earned the gratitude of his employers and promotion. He was placed in charge of the Picayune job office, which he conducted for some time. Then he was given charge of the old True Delta job office, which he was running at the time of the outbreak of the Mexican War, for which he enlisted.

Returning to New Orleans after being mustered out, he resumed his position as foreman of the Delta job office, and continued with it for many years. Then he went to the *Bulletin*, and when Col. I. G. Seymour formed the Sixth Louisiana Regiment for service in the Civil War, he went with the regiment as adjutant. He served to the close of the war, being promoted to brigade adjutant. He was twice wounded, but neither wound was serious.

After the surrender at Appomattox, he returned to New Orleans, and opened a printing-office of his own, and ran it until 1869, when he formed a partnership with John W. Madden. This partnership was dissolved in 1876, since which time he has been alone, except for the partnership of his son, who was associated with him in business many years. The firm was changed to a limited corporation in 1892, but the son severed his connection with it a few years ago.

He joined the Odd Fellows many years ago, and served as Grand Master of the State, and held other offices in his lodge and in the Grand Lodge. On December 24, 1853, exactly fifty-two years before his demise, he was married to Miss Eleanor Spence, who died September 9, 1885. Two children survive, Lewis S. Graham and Mrs. A. C. Green. July 10, 1889, he married Mrs. Marie Louis Garner, of Lake Providence, who survives him. Mrs. Graham is well known in the literary circles of Louisiana.



OLD FATHER TIME.

CAN NOT AFFORD TO BE WITHOUT IT.

I enclose check for renewal of my subscription to THE INLAND PRINTER. I had not forgotten to renew it, but neglected to do so, thinking I could not afford it. When the time came around for the July number and it did not put in its appearance, I began to feel that I could not afford to be without it, and when I began to lose sleep on account of it, I was satisfied that I *must* have it. Please don't fail to send the July number, even if it be a second-hand one. Must have it.— *E. W. Rush, Glen Gardner, New Jersey.*

WANTED TO KILL THE PRINTER.

A parenthetical break-off from the yarn I left unfinished last week is necessary, says "Jack Smith," a writer of humorous articles in a Scottish weekly.

"He was a quiet-going fellow and considered of next to no importance in the trade," is what I wrote, or intended to write, concerning old Nat Price. Imagine my surprise on Saturday morning, when, from my *Fish Trades Gazette*, I discovered that old Nat was "a quiet young fellow." Wasn't I mad? I could hear the boys all along the coast saying, "Hello! is Jack Smith gone dotty? He's talking



"PEARL."
Photo by Muzzy, Mendota, Illinois.

about Nat Price as a young fellow who was ninety, if a day, when he died three years ago."

I rushed to the telephone and rang up the foreman printer. "Is the compositor about who set up 'Knock-About Yarns?'" I shouted.

"Who are you and what do you want with the comp.?" was the reply.

"I am the author, and I want his heart's blood."

"What's he done?"

"Done! He's made me describe an old man, whom everybody knew, as 'a quiet young fellow,' in place of a 'quiet-going fellow,' and I'll be laughed at by every one on the coast from Penzance to Thurso. Is he about?"

"We can't spare his heart's blood at present."

"I'm coming along to wipe the floor with him."

"Better not. He's bigger than you and in training. He's the only man in this office who can struggle with your 'copy.' We keep him for the purpose, and you may think yourself lucky it has not driven him to his grave long before now."

"The only man in a big office like yours? Nonsense!"

"The only man in — or out of — London who can tackle it. I was laid up for three days myself after the first round with your manuscript. I take no risks now, but hand it over to the man whose gore you seek."

"Dear me! Is it so bad as that? I thought printers could read anything."

"So they can. Anything they know for certain is 'copy.' I mistook your first for music and carried it out to a German violinist who lives next cottage but one to me at Wimbledon. He had been with some friends in the city where the refreshments were more robust than lager beer. 'It is zee trombone part of zee sonato,' he said, taking up his violin, 'an' zee melody goes p-u-tiful — shust like this.' He played a bar on the back string, but it broke when he tried to round the corner of one of your jokes."

"I wonder you continue at the drudgery of a printing-office."

"Eh?"

"A gentleman with talent for romancing like you should give your ambition a higher flight."

"How d'ye mean?"

"You know what the poet fellow says about the flower that wastes its sweetness — or fragrance — or something — on the desert air?"

"On my honor, Jack, the string did break and the German would have put on a new one and continued the tune, but discovering there was no stave to the scroll he lost his key, chord and temper, and ordered me out of his house, and we have not been on speaking terms since."

"Your tale is highly entertaining, and of thrilling interest. Go on with the next chapter."

"I showed your calligraphics to my wife, and told her of the mistake I'd made with the German. She thought it something in the telegraphic dot and dash style. I agreed with her about the dot, but could not say so much for the — well, never mind. I took it to the postoffice operator. He said it might be some foreign style, but 'it wasn't Morse.' When I got into town next morning I handed it to one of our full-dress readers. He avowed it was Sanscrit, and not in his department. It was then I remembered the poor 'comp.' whose wife you would widow and whose children you would orphan ——"

"Oh, dry up ——"

"Don't lose your temper, old man. One mark on 'copy' like yours, and that merely the mistaking of 'going' for 'young,' with a writer who doesn't dot his i's and makes his g's and y's alike, is not so very bad, is it?"

"You are making the most of my handwriting. I am sure I put great pains in it."

"That's what the comps. think. Pains and penalties is how they put it."

"Eh?"

"Our fellows say your 'copy' is written when you are out with the fish-cart jolting over a country road."

"Tell your fellows that I don't go out with a fish-cart, and that my last MS. was written in a quiet and secluded garden of a good family in the south of England."

"Are you sure it was in the garden?"

"Of course I am. Why sure?"

"Nothing particular. I thought you might have done it on the hedge."

"Don't be too funny. How am I to get out of the mistake with my readers?"

"There's only one way — blame the printer as usual."

RESULTS.

Your paper is invaluable to us. We have ordered thousands of pounds worth of machinery through your advertisements — and every issue is read with interest throughout our factories.—*Sands & McDougall, Melbourne, Australia.*



CANADIAN INDIANS BUILDING BIRCH-BARK CANOE.

Photo by William Notman & Son, Montreal, Canada.

IN MEMORY OF FRANKLIN.

THE two-hundredth anniversary of the birth of Benjamin Franklin was celebrated generally throughout the country on January 17. The Chicago Old-time Printers' Association celebrated the occasion by a banquet and dance at the Sherman House.

The divine invocation was made by Rev. John Roach Straton, pastor of the First Baptist Church, and Harry S. Streat, president of the Old-time Printers' Association, spoke on the objects of the organization, which provide for a reunion of the old-time printers each year. The address on "Benjamin Franklin, Printer," was delivered by John McGovern, who declared that were Franklin alive to-day he would be one of the most active advocates of shorter hours of labor.

Many of the men present at the banquet were printers in this city when it was little more than a village. William Pigott, one of the active members of the association, came to Chicago in 1848 and has lived here ever since. Cyrus B. Langley, another member, came to Chicago in 1849 and is one of three surviving charter members of Typographical Union No. 16, which was organized in 1852. He journeyed from Kenosha to be present at the annual reunion, and although more than eighty years old, he seemed alert and active.

The following committees had charge of the entertainment:

Arrangements — H. S. Streat, Chairman; William Mill, Secretary; Fred K. Tracy, John S. Burke, James L. Regan, Fred Barnard, James J. Schock, M. H. Madden, William Hack, A. B. Adair, James A. Bond, P. J. Cahill, Thomas E. Sullivan, D. J. Hynes, Nicholas Welsh, Samuel Rastall, Joseph C. Snow, C. M. Moore.

Reception — F. K. Tracy, Chairman; P. J. Cahill, D. J. Hynes, M. H. Madden, William A. Cahill, Thomas E. Sullivan, Theodore Hopmans.

Floor — C. M. Moore, Chairman; A. C. Goldsmith, William Pigott, Gus Bilger, J. L. Smith, W. J. Creevy, Walter Lyons.



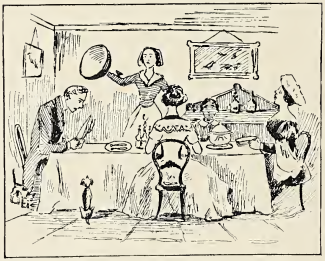
Creditors have better memories than debtors.
Creditors are a superstitious sect, great observers of set days and times.



If you will not hear reason, she will surely rap your knuckles.
Experience keeps a dear school, but fools will learn in no other.



Many have been ruined by buying good pennyworths.
At a great pennyworth pause a while.



Pride is as loud a beggar as want, and a great deal more saucy.
Silks and satins, scarlet and velvets, put out the kitchen fire.

After the banquet and speechmaking the younger members engaged in dancing until midnight.

THE Chicago Typothetæ celebrated at the Auditorium, more than one hundred and sixty members and guests being present.

An address by the presiding officer, A. R. Barnes, in which the work of the association in the last two years was reviewed in connection with the struggle against the eight-hour movement of the printers, opened the program.

"We will keep up this fight and maintain the nine-hour day," declared Mr. Barnes, "until the demand for an eight-hour day is backed up by reasonable arguments."

The chief speech of the evening was made by James A. Emery, of New York city, president of the Citizens' Industrial Association of America. Taking for his subject "Independence," he lauded the fight that is being waged

by the Typothetæ of Chicago and predicted an ultimate victory for the Typothetæ all over the country. He expressed thankfulness that he had not been the victim of a Gilhooley while coming from the railroad station.

"It is worth while fighting for a principle," he told the guests at the banquet. "Franklin taught us that. As it is now, control has been taken from you and a limitation which can not hold has been placed upon you. You are leading the struggle against the closed shop and your stand is vindicated by the Government, because this Government itself is founded on the open-shop doctrine. The policy of the open shop is stamped on every phase of American industry. The right of the individual must win."

Prof. George E. Vincent talked about Benjamin Franklin and won applause as he pictured the social condition of to-day.

"These beautiful Sunday night sermons in which we are told that labor and capital are meeting together to end their strife, sound all right, but in actual life we know that the old rivalry still exists. Society is not as unified as some dream that it is. This simple life talk is all right, but it comes from people who can't keep up the pace of to-day."

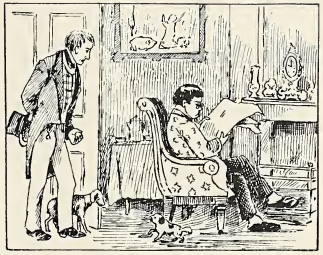
Professor Vincent hoped that contentment for all people ultimately will come. He described Franklin as a man who looked after his own business first and then gave the country his services. "Franklin was resourceful, square and energetic," he said. "He needed no unfair methods to bolster himself up."

Among those at the speakers' table, presided over by George E. Cole as toastmaster, and others included in the gathering were: W. F. Hall, Forest Hopkins, W. H. French, W. A. Bond, Franz Gindele, N. L. Burdick, E. St. John, A. R. Barnes, T. E. Donnelley, E. F. Hamm, C. O. Owen, Toby Rubovits, O. A. Koss, F. M. Morris, J. O. Davis, H. J. Armstrong, J. M. Abell, E. F. Barnard, S. A. Benedict, M. W. Barnhart, H. C. Collins, J. J. Condon, W. B. Conkey, George Carpenter, A. E. Ford, W. E. Faithorn, Alfred Hamburger, George Hornstein, C. R. Jacobs, Dwight Jackson, C. E. Kimball, P. E. King, W. G. Lloyd, C. G. Littell, Newman Miller, H. B. Noyes, George Olmstead, J. J. O'Donnell, R. S. Pettibone, F. A. Poole, C. P. Soule, J. F. Thorndike, W. C. Van Horne, P. A. Van Vlack, C. E. Wells, C. O. Wright, H. P. Zimmerman, William Donohue.

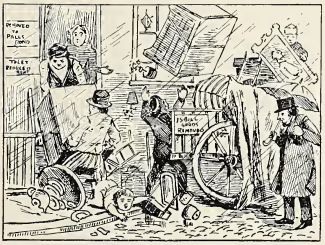
Some impromptu talks indicated the determination of those present to remain firm in the eight-hour fight.



By diligence and patience the mouse eat in two the cable.
Little strokes fell great oaks.



Rather go to bed supperless than rise in debt.
He that goes a-borrowing goes a-sorrowing.



Three removes are as bad as a fire.
The rolling stone gathers no moss.



He that hath a calling hath an office of profit and honor.
A ploughman on his legs is higher than a gentleman on his knees.

IMPROVES WITH EACH ISSUE.

I should like to take this opportunity of congratulating you on the excellence of THE INLAND PRINTER. It improves with each issue. The trouble is to find time to read and digest all its contents.—*Strange, The Printer, Eastbourne, London, England.*

LIFE AND WORKS OF FRANKLIN AT A GLANCE.

Following is Benjamin Franklin's life in brief:

1706 — Born in Boston, January 17.
1716 — Taken from school and put to work in his father's tallow-chandler's shop.
1718 — Apprenticed to his brother in the printing trade.
1723 — Ran away to Philadelphia, where he worked as a printer.
1725 — Stranded in London and forced to work at his trade.



Diligence is the mother of good luck.
Now I have a sheep and a cow, everybody bids me good-morrow.



A life of leisure and a life of laziness are two different things.
Sloth, like rust, consumes faster than labor wears.

1729 — Began publication of the *Pennsylvania Gazette*.
1732 — First appearance of *Poor Richard's Almanack*; founded a Philadelphia library, first circulating library in America.
1737 — Appointed postmaster at Philadelphia. Organized first fire company in America.
1742 — Invented the first stove used in this country.
1748 — Retired from active business with an estimated fortune of $75,000.
1752 — The kite demonstration to prove that lightning is electricity.
1755 — Led in the defense of Pennsylvania against the Indians.
1757 — Sent to London as agent of the Colonial Assembly of Pennsylvania.
1763 — Traveled sixteen hundred miles extending and improving the postal system.
1766 — Gave testimony on the stamp act and spoke for the Colonies before the House of Commons.
1775 — After eleven years in England, returned to America to take part in contest for independence.
1776 — On Committee of Five to frame the Declaration of Independence. Appointed commissioner to solicit aid from France.
1778 — Secured a treaty of alliance with France.
1781 — Member of the commission to negotiate a treaty of peace with Great Britain.
1785 — President of the Commonwealth of Pennsylvania.
1787 — Assisted in framing the Constitution of the United States.



Pride breakfasted with plenty, dined with poverty and supped with infamy.
Pride that dines on vanity sups on contempt.



If you would have a faithful servant, and one that you like, serve yourself.
If you would have your business done, go; if not, send.

1790 — Died at his home in Philadelphia, eighty-four years of age.

FRANKLIN'S MAXIMS OF SUCCESS.

Eat not to dulness; drink not to elevation.

Speak not but what may benefit others or yourself; avoid trifling conversation.

Lose no time; be always employed in something useful; cut off all unnecessary actions.

Use no hurtful deceit; think innocently and justly, and, if you speak, speak accordingly.

Tolerate no uncleanliness in body, clothes or habitation.

Be not disturbed at trifles or at accidents common or unavoidable.

Drive thy business; let not thy business drive thee.

Early to bed and early to rise, makes a man healthy, wealthy and wise.

He that hath a calling hath an office of profit and honor.

One to-day is worth two to-morrows.

Buy what thou hast no need of, and ere long thou shalt sell thy necessities.

A flatterer never seems absurd,
The flattered always take his word.

Keep your eyes wide open before marriage, half shut afterward.

They that won't be counseled can't be helped.

Where yet was ever found the mother,
Who'd change her booby for another?

A man may, if he knows not how to save as he gets, keep his nose all his life to the grindstone and die not worth a groat at last.

Employ thy time well, if thou meanest to gain leisure.

He that would live in peace and at ease,
Must not speak all he knows, nor judge all he sees.



It is hard for an empty bag to stand upright.

If you would know the value of money, go and try to borrow some.

Hear no ill of a friend, nor speak any of an enemy.

He that pays for work before it's done has but a penny-worth for a twopence.

Grace thy house, and let not that grace thee.

Fond pride of dress is, sure, a very curse;
Ere fancy you consult, consult your purse.

Laziness travels so slowly that poverty soon overtakes him.

Diligence is the mother of good luck.

To whom thy secret thou dost tell,
To him thy freedom thou dost sell.

The eye of the master will do more work than both his hands.

If you would know the value of money, go and try to borrow some.

God helps them that help themselves.

For age and want, save while you may;
No morning sun lasts a whole day.

Since thou art not sure of a minute, throw not away an hour.

A fat kitchen makes a lean will.

What maintains one vice would bring up two children.

Beware of little expenses; a small leak will sink a great ship.

When the well's dry they know the worth of water.

Poverty often deprives a man of all spirit and virtue.

'Tis hard for an empty bag to stand upright.

Great estates may venture more,
But little boats should keep near shore.

FRANKLIN'S INVENTIONS AND DISCOVERIES.

Invented the first stove used in this country.

Discovered and defined electricity and proved that it was the element in lightning. Invented the lightning-rod.

Demonstrated the different effects of color as to heat by laying squares of different-colored cloth upon snow on a sunny day.

First published the facts about the Gulf Stream and made a map of it.

His essay on the peopling of countries supplied Malthus with foundation for his famous theory that population increases in geometrical ratio, and means of sustenance only in arithmetical ratio.

Introduced the basket willow into this country.

Invented the floating sea anchor.



It is foolish to lay out money in a purchase of repentance.

Buy what thou hast no need of and ere long thou shalt sell thy necessaries.

First demonstrated the possibilities of display and pictorial advertising in newspapers.

Proved that vessels move faster in deep than in shallow water.

Molded the first printing types cast in America.

At the age of twenty-one he invented and built an improved printing-press.— *New York World.*

I WANT to here express my appreciation of the opportunity THE INLAND PRINTER offers for self-improvement. By putting into practice the suggestions given from month to month, I am securing a technical education practically without cost.— *W. P. Bolton, Santa Monica, California.*



Lost time is never found again.

What we call time enough always proves little enough.

PRINTING BUSINESS FULL OF WOES.

A certain young man, having inherited enough money to start him in life, thought it would be a fine thing to enter into the printing business. He was well acquainted with the foreman of the composing-room in one of the larger shops of the city, and this foreman generously offered to run any shop the young man might buy, and make it pay.

Before investing his patrimony the youth made the acquaintance of a number of printers — none of whom, however, was a master printer or proprietor — and asked their advice. He met with nothing but encouragement. Nearly every printer he talked with regretted that he himself had not saved enough money or had not sufficient nerve to set up a shop.

Finally he learned, through the foreman who had offered to run his shop, of a great bargain. Having never heard a discouraging word, he bought the bargain and installed the confident foreman.

That poor foreman paid a dear penalty for his overconfidence. He met a thousand difficulties he had never dreamed of. He thought this particular shop must be "hoodooed."

Apparently sane men would bring in work which could not be done anywhere in the world in less than a week and ask that it be delivered the next day, after taking up an hour's valuable time going over the explanations and estimates; and these "customers" would sometimes leave in anger, and nearly always without leaving an order. Others who had been enticed into patronage by the most careful diplomacy, with the hope that, being "eminently respectable citizens," they would prove to be excellent customers, turned out to be utter disappointments by its being almost impossible to collect from them in spite of their excellent ratings. These would nearly always find an excuse for their delinquency in some alleged deviation from the specifications, or in the work having been delivered just an hour too late to be of any possible use, while brazenly using the work just the same.

Then there was the grafter who wanted to waste time arguing that his credit was good. There was also the periodical spree of the best compositor to contend with, and many an irregular drunk besides.

Even the machinery seemed to be dissipated. A break always occurred when a race was being made to get a big job out on contract time. Whenever there was a particular need of a quick delivery of paper there was sure to be some difficulty in getting the order filled. The artistic customers nearly always wanted just the style of type not in stock.

But, above all, that awful estimating! To estimate the cost of a complicated job of printing is a mathematical feat. This would-be master printer was not a mathematical genius. Within six months he decided that he was an ignoramus and a fool, and thought seriously of blowing his brains out. To avoid open failure the owner sold out for a song. Then the seller went about asking how it happened. This time he consulted proprietors.

"I might have told you you had no chance," said each one, gravely. The man who "ran" the shop is now working under the foreman who succeeded him. "He must have mismanaged things badly," say some of his associates among themselves.

Yet the above is not the experience of every one who undertakes the printing business. One young man with but two gifts, a talent for mathematics and system and a faculty for making friends, started at the age of eighteen to solicit and collect for a large printing house, and, through a special faculty for estimating and systematizing, worked his way up in three years to the position of general manager of the business, in which capacity he is making it pay exceptionally good dividends for its stockholders.

Here is a formula for the master printer, who would reach the top rung of the ladder: Work eighteen hours a day, study literature, mathematics, art, mechanics, human nature, law and business, and keep your youth until you are sixty years old. That is about what such men as Theodore L. De Vinne have done.

Of course, not every one who engages in the printing business expects to become a master printer. Andrew Carnegie has said that the secret of his success has been the ability to employ men, and the same gift may carry



"A FAIR PAIL MAIDEN."
Photo by R. R. Sallows, Goderich, Ontario, Canada.

one through when money has been invested in a printing equipment. Yet such an investment, without a thorough training at the case and the desk, is perilous.

"Do you know any business that beats the printing business?" asked a young pipe-dreamer of me the other day. He was being tempted by a bargain offer. "Yes," I said, sadly. "As a full-fledged siren with overgrown claws the business of publishing a magazine beats it."

Do not imagine that the busy printing shop is always a money-maker.

"Our shop is working night and day," said one printer who had just gone into the business to another who had been pretty well knocked into shape for success.

"Then the chances are you are not making any money," replied the one who knew.

"Wisdom in printing," says another printer, "begins with the knowledge of when to refuse a job." But let me emphasize, as a final word, the supreme importance of the estimating.— *Chicago Examiner.*

TRADE NOTES

THE annual dinner of the Association of Employing Bookbinders, of New York, was held at the Hotel Savoy, New York city, on January 27.

THE business of O. J. Maigne, 358 Pearl street, New York city, manufacturer of printers' rollers, has been reorganized, and the firm name will now be The O. J. Maigne Company, while the management throughout the plant will be the same as heretofore.

W. B. PRESCOTT, one of the contributors to THE INLAND PRINTER, addressed the American Economic Association at its recent yearly session. The Association is composed of the economists and sociologists of America's leading universities, and Mr. Prescott was the only non-member on the program.

THE *Republican-Register*, of Galesburg, Illinois, has installed a new twenty-four-page Potter press, made necessary by its large advertising patronage and its steadily increasing circulation. The new press is located on the ground floor in a finely fitted room, and may be seen from the street through plate-glass windows, occupying one entire end of pressroom, from floor to ceiling.

THROUGH the courtesy of Mr. Harry S. Thompson, representing the Chicago branch of Philip Ruxton, Incorporated, THE INLAND PRINTER has received a copy of the firm's new ink catalogue, which has the unique feature of permitting the various colors to be tested in direct contrast with each other. The plan is a simple and effective one. It is worth seeing. Write to 158 East Harrison street, Chicago, for one of them if you are in business.

NEIL CAMPBELL COMPANY, manufacturers of printers' machinery and materials, 74 Beekman street, New York city, announces that it has recently purchased from the Keystone Type Foundry all the patterns, special tools and rights to make the Paragon paper-cutters. The company is arranging to fill orders promptly at an early date, and



the high reputation which the Paragon machines have enjoyed will undoubtedly be further enhanced under the control of the new owners.

SANDERS ENGRAVING COMPANY, St. Louis, Missouri, has purchased the entire electrotype plant of the Chattanooga Plate Company, of Chattanooga, Tennessee. It has also made a contract with the Chattanooga Medicine Company, one of the largest newspaper advertisers in the South, and which is running advertisements in seven thousand newspapers, to make all of its electrotypes and advertising plates. It is the intention of the Sanders Engraving Company to operate the establishment in Chattanooga and it is likely that the company will later add a complete engraving department to this electrotype plant.

THE publishers of *The International Printer*, of Philadelphia, Pennsylvania, under date of January 6, announce that they have sold out to *The American Printer*, 26 City Hall Place, New York city, and that all exchanges and communications should be addressed accordingly in the future. Mr. J. Clyde Oswald, the proprietor and editor of *The American Printer*, will, it is reported, enlarge and further improve his properties. His pleasing personality and pronounced ability, with the coöperation of his many friends in the trade, will undoubtedly win for this combination distinguished success. Mr. F. O. Sullivan will be advertising manager of the combined papers and Mr. Oswald will continue in control of the business management and editorial policy.

THE Ault & Wiborg Company announces that Mr. A. A. Kelly has been appointed manager of the St. Louis branch, beginning his work in that connection with the first of the year. Mr. Kelly took up the printing-ink business in 1898 and engaged with the Ault & Wiborg Company in 1900. Up to the beginning of 1903 he covered the Southern territory, as well as Indiana, Ohio and a part of Pennsylvania. In January, 1903, he went to Chicago as assistant to the



manager of the Chicago branch, Mr. W. H. Armstrong, and during 1904 and 1905 he represented the Ault & Wiborg Company in Detroit, Toledo, Cleveland, Erie, Buffalo and Rochester.

THE Chicago *Tribune* displayed a fine sense of dignified newspaper enterprise in its treatment of the great event of society in Chicago, the Kirmess for the Cribside Society. Wealth and fashion had made elaborate preparations for a great function in aid of charity. The *Tribune*'s fine staff of artists contributed their best in illustration of the event, and these were augmented by the work of celebrated artists who made special paintings of the Kirmess dancers. The quality of the work shown in the *Tribune* therefore ranked high and will be remembered by the appreciative long after the occasion which produced it is forgotten, or remembered only as the incentive. A few of the drawings of the staff artists are reproduced in these pages.

THE fourth annual dinner of The Space Club was held on Thursday evening, December 28, 1905, at the Chicago Athletic Association. After an elaborate dinner had been enjoyed, and before the regular program for the evening, Mr. T. M. McGill, one of the members of The Space Club, in a pleasant little speech, presented to the club a gavel made from wood from the deck of the battleship Oregon. A similar gavel was presented to President Sherman, personally. Mr. M. C. Robbins, the first president of the club, was called upon to accept the gavel for the club, and in doing so told something of the past history of the club and its efforts at all times to stand for "all that's good in advertising." President Sherman then introduced Professor Walter Dill Scott, of Northwestern University, who, by means of charts and figures, emphasized the fact that large space pays. He showed that the total number of advertisers in a certain leading magazine for a period of ten years back had decreased remarkably in the last dozen years. On the other hand, the amount of space had increased very materially. Other interesting features of advertising were brought out by Professor Scott. The club was then entertained to a high degree by a lecture

given by Richard Henry Little, who was the Chicago *Daily News* war correspondent during the late Japanese-Russian War. Mr. Little created a good feeling from the start by assuring the audience that the Japanese won the victory in most of their battles by first distributing handbills advertising the beauties of Japan, the comfort of their prisons and assuring the Russians that any prisoners captured would be well treated. The lecture was illustrated by many war photographs of a most interesting nature thrown on a screen. During the intermission in the lecture, H. K. McEvoy, of the Chicago & Alton Railway, created much amusement by feats in legerdemain.

WHAT AN ANTIPODEAN THINKS OF US.

As has been mentioned in these columns, Mr. J. A. Burke is among the most observing and progressive of Australian printers. During the summer he paid the United States a visit, candidly avowing his purpose was to "look us over." Then he visited Great Britain, and was given considerable space in the craft press. The *British Printer* of recent date contains a lengthy interview, from which we reprint a portion of what he had to say in reference to us and our ways:

"I had a great time in the States. I went through most of the large printing-offices and typefoundries in San Francisco, Chicago and New York, and was much struck with the numerous labor-saving devices seen on all sides, brought about, I believe, by the high rate of wages that have to be paid in the larger American cities. Why, in one New York newspaper office I had the privilege of inspecting the wage book and was amazed to notice that several of the stereotypers, such as the men working on the casting-box and dressing-horse, were down for as much as from $40 to $43 for the week — part of the amount overtime — just fancy, £8 per week for ladling out lead. It is wages such as these that makes the American printer throw out a new machine after six months' use if a new device is brought along that will turn out a few hundred more per hour. You see he recognizes the fact that labor is his dearest commodity.

"As far as the skill, pace or agility of the American workman is concerned, I really did not see any appreciable difference between him and his prototype in other countries. As a matter of fact, I thought the American was slower in his movements, took things easier, had more freedom, and did not delve in nearly as hard as we do in Australia. In several cities that I visited I saw Linotype operators, make-up and advertisement hands who were smoking cigars at work, with the result that their movements were retarded in consequence and output suffered. As most of the operators were on stab., the output did not trouble them much.

"Never by any chance do Britishers give their own workmen or business people any credit at all. I like the American immensely, but I found him to be only a mere man — better paid certainly, but no smarter than the people I have met in similar callings on this side or in my own country.

"I have not had time to go through many large English offices, but in the few that I did visit I was struck by the absence of the modern labor-saving appliances which are in use both in Australia and America. For instance, in one very large office I did not see one labor-saving dust-proof cabinet, and during the fifteen minutes I was in the jobroom I noticed that one man was disturbed no less than three times by others who required a case that was enclosed in the frame that he was working at. Those are some of the things they do not do in America. Then, again, your people stick to the old wooden quoin which takes so much time and skill to lock up and causes so much annoyance in the machineroom when improperly done.

"I never saw a wooden quoin in America — those in use being mostly of the Hempel species. Another labor-saving device much in favor across the Atlantic is a combination chase, which can be made up to any size (the same as steel furniture) and which does away with extraneous wooden or metal furniture, thus giving a very solid lock-up without spring; so far I have not seen any of these money-makers in use here. Most Americans also use point sticks where a change of measure can be made instantly. The sticks I saw in use here were the old iron ones that take so much time to adjust.

"It was not the craftsmen but the material they were asked to work with that struck me as being behind their American cousins; all of these appeared to be paying attention to their work, and slogging in harder than I thought the Yank did, but their output was retarded by not having the same speedy producing tools to handle."

"And you therefore conclude?"

"With the seven years' system of apprenticeship that prevails here, as against the four years' system of America, in conjunction with the fact that you have public technical printing classes in most of the big centers, the future of the art preservative in England is particularly bright, and there should be no fear about English printers not being able to hold their own with their fellow craftsmen over the water if employers will wake up and give them the latest tools to work with. As a matter of fact, for these reasons, they should leave the Americans in the rear, for by their four years' apprenticeship system they are turning out very few competent tradesmen. In many large



A "DOG-ON" QUEER BUTTERFLY.
Photo by J. Manning, London, Ontario.

offices, as well as small, apprentices are put to roustabout work for the first two years, and by the time they are through their four years' term and have to be paid journeyman's wages they only possess a nodding acquaintance with the art, and have to perfect themselves at the employer's expense, as outside one technical school there are few opportunities for receiving such complete technical instruction as are obtained in England."

THE SPRING POET.

Editor — "You're sure you haven't submitted this poem anywhere else?"

Poet — "Yes, sir."

Editor — "Then how is it you have a black eye and walk on crutches?" — *Exchange.*

I HAVE the bound volumes of THE INLAND PRINTER since Volume IV, and my wife says I think more of them than I do of her, and she is always glad when I finish reading them every month. — *A. G. Alrich, Lawrence, Kansas.*

Business Notices

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

HUMISTON, KEELING & Co., 200 Madison street, Chicago, quote on another page of this issue some attractive prices for photoengravers' chemicals.

THE J. L. Morrison Company, 60 Duane street, New York city, announces the simplification of its "Perfection" index cutting and printing machine. It claims the "Perfection" to be the only perfected machine in the world combining the cutting of indexes and printing them simultaneously without removing the book from the machine. All kinds of work is done without any change of parts, and no index wheels are required to be purchased. The machine is said to have revolutionized the manufacture of indexed books. The circular of the company reads: "These indexing machines are designed for foot-power only, and are so arranged that by the setting of a gauge any size of index from 1-16 to ⅝ of an inch in length can be cut; the knives will allow a cut into the book ⅝ of an inch in depth. There are gauges to which to set the bottom and the back of the book, and a clamp to hold the book firmly on the table. The printing device is a separate attachment composed of individual rubber type, any size desired, set into a galley attached to the machine and adjusted to correspond to the cuts. Machines supplied with or without this attachment."

A NEW GALLEY FOR MONOTYPE WORK.

A. F. Wanner & Co., of Chicago, have recently placed on the market a new all-brass galley for offices where Monotype machines are used. This galley is made with removable ends to overcome the necessity of lifting matter as is necessary in make-up where the old style, solid end brass galleys are used. These galleys will fill a long-felt want in this field and will undoubtedly be in demand among printers using the Monotype machine. The Wanner Company produced these galleys at the request of Chicago printers using the Monotype machine. The results obtained from them have been very satisfactory. Advertisement will be found on another page of this issue.

REMELTABLE EMBOSSING COMPOSITION.

Printers and pressmen interested in embossing should read the advertisement of A. W. Michener in this issue, calling attention to something better than they have known. The manufacturer, from long experience in the plants of the leading embossers of this country, East and West, and later as the producer of much of the finest work turned out in Chicago, was well qualified to undertake the manufacture of a superior composition and has succeeded in producing the best and most economical article known. As it is remeltable, there is practically no waste. It is the only compound tough enough to stand up throughout a long run on hard, rough stock, so generally used for covers, high-grade announcements, etc. When slightly worn from an exceedingly long run, by merely passing a flame over it and closing press on center a moment you have a new die. It works equally well when zinc, brass, wood, electrotype or type-metal female die is used. Any pressman can use it successfully after reading the accompanying instructions. No mysteries — just the best embossing composition.

THE NEW HARRIS AUTOMATIC PRESS.

Owing to the high speed of production by the Harris Automatic Press, printers and others who have not had actual experience with the work of the press have conceived the idea that the high-speed work is of the cheaper grades of printing. It is sufficient to call attention to the specimens shown of the work of the Harris Press in THE INLAND PRINTER to prove the substantial claims of this mechanism to be a high-speed art press. The Harris Automatic Press Company announces the new Automatic Separate Sheet Rotary which has many important improvements, including that of taking a sheet 22 by 30 inches with a form up to 22 by 28 inches. The company states that the factory is swamped with orders for the new press.

IN APPRECIATION OF THOROUGHNESS.

Excellence and thoroughness in design and workmanship have given the Hamilton Manufacturing Company a world-wide reputation. The company is always on the alert in noting the requirements of the trade, and new and novel labor-saving conveniences are conceived, produced and placed on the market in surprising variety and profusion. Foreign orders for large quantities of the factory's goods have become a usual thing, one of the most recent of these being a carload of material for the equipment of the government printing-office at Singapore, comprised of all the most modern cabinets and other pieces of furniture now in use in up-to-date American offices, and goes to show that the American-made printing-office furniture is now recognized as the standard wherever the printing-press has made any material progress. The Hamilton Manufacturing Company enjoys the honor also of having equipped the Government Printing-office at Washington, D. C., with more than forty carloads of its material. Also the Government Printing-office at Manila, Philippine Islands, with several carloads. In addition to this, large amounts of the company's material have been placed in the Government Printing-offices of France, England, South Africa, Australia and Tasmania.

BAS-RELIEF DESIGNS.

No doubt you have noticed the unique and artistic bas-relief covers on the late issues of THE INLAND PRINTER. No doubt also you fully realize the great value of an attractive cover-design, both to magazine and booklet. There is perhaps nothing that will give them more dignity.

When you go out on business you do not wear a shoddy suit. What can you expect from a periodical or booklet, your best solicitor, when you send it out in one? People form their first impression of you by your general appearance. The same holds true with your booklet. This first impression determines whether or not your booklet will be read, or your magazine purchased.

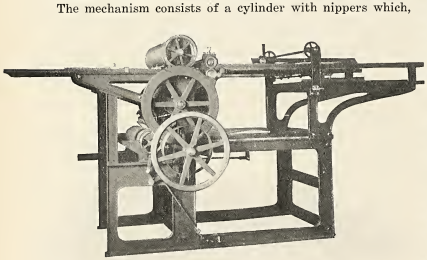
The turning out of these dignified, artistic designs is Mr. David C. Hunter's delightful profession. In the first place he is exceptionally talented and original; in the second place he is backed up by thorough study under master sculptors and by eleven years' experience as head sculptor for the largest terra-cotta concern in America.

He has designed and executed dozens of groups of statuary. In his bas-reliefs he has a style that is rare and unique, combining, as he does, vigor and fine decorative feeling.

After you have inspected our work, ask for our prices. They will be an agreeable surprise to you. It is well to order early, as it takes longer to model a bas-relief than it does to draw a design. Phone Harrison 2419. Kennedy & Hunter, 26 East Van Buren street, Chicago.

A MOUNTING MACHINE.

Hal D. Chapman & Co. have recently perfected and installed in their plant on Kinzie street, Chicago, a mounting machine which promises to be an important improvement to the branch of work in which it is used. It it probably in the mounting of pictures for calendar purposes, etc., that its greatest usefulness lies, although for lining and splicing boards and papers it is equally efficient. The mechanism consists of a cylinder with nippers which,



CHAPMAN'S MOUNTING MACHINE.

at each revolution, catch the picture, which is fed in on the lower plane, carrying it over the glue roll and uniting it with the mount, which is fed in on the upper plane, and discharging the completed mount between hot or cold rolls onto the delivery carriage. The speed at which the machine is now run is about one thousand per hour, and the spoilage is far less than hand work. The machine also does excellent pebbling — this being accomplished by substituting sandpaper for the regular tympan on the cylinder.

DEXTER CUTTING MACHINE.

Elsewhere in this journal will be found the advertisement of the new Dexter Cutting Machines. While these cutting machines are comparatively new so far as the general public is concerned, it is a fact that they have been in use for the past two years. Many will remember the favorable impression made by one of these cutters that the Dexter Folder Company had among its attractive exhibit at the St. Louis Exposition. The Dexter Folder Company, in getting up this cutter, has not attempted any very radical departure from the generally approved type of the best cutting machine. It has rather been the idea to simplify, strengthen and improve in many ways upon the best existing types of machines; therefore, while in a general way the Dexter cutter may be similar to other cutters so far as appearances go, a close examination will disclose the fact that it has a new and powerful clamp arrangement as well as many other novel devices. It will also be seen that the clamp is operated independently of the knife movement. So far as these machines have been introduced they have given excellent satisfaction. Duplicate orders have been received in a number of cases. A sufficient number of these machines are now in use to completely demonstrate their entire practicability for any kind of work required of a cutting machine.

THE FALCON SAFETY PLATEN PRESS.

The Falcon Safety Platen Press, which has been placed on the market in this country by the American Falcon Printing Press Company, 39 Beekman street, New York city, the sole selling agents, has many valuable features which will appeal to printers generally. The company's announcement says in part: "In introducing this press to your notice, we are offering you a powerfully built yet handy and adaptable machine, embodying all the good features of the ordinary platen, while the addition of our Safety Feed and Self-delivery eliminates all the danger to feeder — hitherto so great a factor in keeping down production — and allows the output of the ordinary platen press to be trebled with ease. We venture to claim that we offer advantages in platen printing-presses hitherto unknown, which no practical printer can afford to ignore.

"The operator is relieved of the taking-off, both hands being at liberty to stroke in the sheet. Nearly three-fourths of the time occupied by the whole operation is available for feeding; at the same time the operator can do himself full justice, as he has no fear of accident.

"Under these conditions, in claiming three thousand per hour as the capacity of the machine, we are not claiming an impossible speed, but one which any feeder can readily attain.

"The sheets are fed on the flat, on a feed-table with adjustable gauges and smoothers, and are thence taken, printed and delivered — printed side up — without the aid of either tapes or fliers, thereby obviating the risk of smearing.

"The feed-table is detachable and can be lifted off, leaving the platen fully exposed and accessible from all sides. The necessity for sticking gauge pins, quads, etc., on the platen is dispensed with, as the metal gauges on the feed-table can be readily adjusted in a few seconds. A novel arrangement in the type-bed enables the operator, by means of a small hand wheel, to move the form up or down to the desired position, and there lock it.

"The impression is very firm and rigid and will print a full-sized form with ease. The ordinary platen press is driven by a spur wheel and pinion at one side of the machine only — the 'Falcon' has large spur wheel and pinion at both sides, giving equality of impression and longer life. The value of this important feature can not be overestimated. The platen is operated by a new method, and the construction of same entirely obviates the necessity for the type to be in the center of the bed — the printing can be done equally well with the type at edge of platen as in the center — this arrangement renders a slur impossible.

"A double-rolling attachment is supplied at an extra charge, which permits the rollers to ink the form twice before each impression. This is specially adapted for fine or large tint work.

"The inking arrangements are ample, and easily controlled. Three rollers of large diameter, deriving their supply of ink from a circular distribution plate, pass twice completely over a full form. The circular plate is charged from a fountain, which can be regulated without stopping the machine to pick any number of teeth from 0 to 6, thus allowing it to be controlled with great nicety. The register,

one of the most important features of any printing machine, is perfection. The platen is brought to rest to receive the impression on a broad seating or shoe, and variation is impossible.

"After being printed, a set of grippers, mounted on a swinging gripper shaft, lays hold of the sheets, takes them to the delivery board and there deposits them in a pile, printed side up, without risk of smearing. It delivers a full-sized sheet or a visiting card equally well — no adjustment being ever required.

"The throw-off, which is situated in a handy position for the feeder, is entirely novel. It acts silently, without bump or jar, and can not be thrown in or out of action at the wrong time. The impression throw-off can be used instantly without stopping the press.

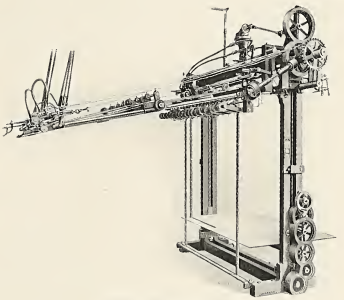
"This machine was placed on the market about three years ago, and in this comparatively short time over five hundred have been supplied. Although a good machine when first introduced, we have ever been on the alert to add to its efficiency, and our latest machine embodies a number of important improvements which experience has taught us would be beneficial. Among the recent improvements are: A new and very simple motion for operating the platen grippers, making it practically an impossibility for them to get out of order. A new motion for operating the delivery grippers, enabling the sheet to be printed with less than ⅛-inch margin. The feed-table is now perfectly stationary, the gauge lifting away to allow the grippers to take the sheet, instead of the gauge being stationary and the table rising and falling. This method leaves still more time available for feeding the sheet.

"Each machine has an automatic sheet jogger on the delivery board, which packs the printed sheets as straight as if they had just come from the cutter."

The "Express Falcon" is an adaptation of the regular Falcon press, fitted with automatic envelope feed and delivery, producing work at the speed of from four thousand to five thousand per hour. The machines can be seen in operation at the offices in New York.

THE LEIGER PNEUMATIC FEEDER.

The makers of various automatic feeders have shown that their machines under favorable conditions can equal the best hand feeding. The Leiger Feeder will, in both speed and accuracy, surpass the work of the most dexterous feeder. Coated and enameled paper and heavy cardboard that often cause the experienced operator to disconnect the automatic feeder and "stick 'em in" by hand have no deterrent effect on the Leiger. When other automatic feeders are practically out of commission because static electricity is rampant, the Leiger runs serenely on. It will feed even sheet metal at commercial speed. One person can not feed large sheets of heavy cardboard to register at high speed, or even enameled and coated stock, when static electricity is troublesome. All sorts of stock can be handled at any time by the Leiger, and it is guaranteed to feed to exact register from four to five thousand more sheets than can be fed by hand in the nine-hour day. The most essential qualification in an automatic feeder is its ability to get the sheet started smoothly toward the guides after lifting it neatly from the pile. All makes of feeders can get the sheet to this point and carry it to the guides after it is properly started from the pile. The separation and starting of the sheets is the troublesome problem where mechanical devices are substituted for nimble fingers. The Leiger is peculiar and uniformly successful because, instead of pushing the top sheet from the pile, it literally picks it up with four fingers and lays it on the tapes, and since the grip of these fingers can be nicely regulated and is applied near the four corners of the sheet, all weights and thicknesses of stock are easily handled. The little air required is furnished by a small motor. The top sheet is started from behind by air blasts from two pairs of nozzles at the outer corners. At the same time the sheet is lifted clear from the pile by the lips of four air-suction tubes, one at each corner, and carried, not pushed or dragged, forward a few inches to the rubber-covered roller around which the tapes travel. Thence, between two rubber-tired discs above and the roller above mentioned below, it is smoothly started on the tapes toward the guides. Just before it reaches the latter the pneumatic registering device seizes it and adjusts it to gauges for register. This registering arm can be adjusted to a hair by a screw while the press is running. The tapes are kept



LEIGER PNEUMATIC FEEDER.

at proper tension under various atmospheric conditions by means of weighted levers. The air operating the suction tubes is returned to the air blasts and used again. Besides these features the Leiger has the best of tried devices for rapid loading and operation, and the makers claim it is as near perfection as the most exacting user could desire. It is covered by nine United States patents and is also patented in Canada, Great Britain, France and Germany. This feeder can be attached to any cylinder press or folding machine. It is manufactured by the L. Benedict Company, 128 South Clinton street, Chicago, where it may be seen. All correspondence, and this is cordially invited, should be addressed to James Frake, manager, 132 La Salle street, Chicago. A number of these feeders have been in operation for some time in the plants of R. R. Donnelley & Sons Co., and the Kehm, Fietsch & Miller Co., Chicago. Here and in England, where it is also in operation, the Leiger is conceded to be an unsurpassed automatic feeder.

THE "WAITE" DIE PRESS.

The American Falcon Printing Press Company, 39 Beekman street, New York, sole selling agents of the "Waite" Die Press, issues the following particularized account of the merits of this machine: It inks, wipes, polishes and prints at one operation at a speed of fifteen hundred impressions per hour. The impression is applied by a novel, yet extremely powerful device, which is at the same time so simple that it is practically impossible for it to get out of order. The hand wheel on left-hand side of the crosshead allows the pressure to be regulated to

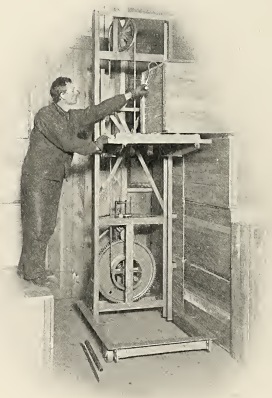
the utmost nicety and enables a counter (which is made in the same way as on the hand press) to be prepared very rapidly. Special attention has been given to the inking, and in addition to the roller revolving in the duct, the trough has an automatic device for keeping the ink "alive," which prevents it developing a "skin" on the surface. It also keeps the sediment from sinking to the bottom of the trough and rendering the ink too thin. Work can be commenced with one pound of ink in the duct. The wiper is perfection, and could not be improved. It is infinitely more effective than any wiper ever before known, and it is due to its excellence that the "Waite" Press will work with a much thinner and cheaper wiping paper, and wipe the thinnest layer of ink, effecting a saving in ink and wiping paper per year, against competitive presses, which would scarcely be credited. It is the shape and compounded movement imparted to it while in contact with the die which effects this result. It is entirely self-adjusting and so simple that it can not get out of order. A throw-off is provided in a position handy to the operator, by which the impression can be stopped instantly, leaving the rest of the machine running. The register is perfect, as the carriage is locked while the impression is being given. This is an essential feature where several colors are being used in conjunction, or where bronze or silver work has to go through a second time to be burnished.

Any size of die may be used, from one inch square up to the maximum size, with perfect success. One fixed thickness of die is not an essential in this press, as any thickness of a steel die from ½ inch up to ⅞ inch thick may be used. No special claim is made as to production, it being recognized that this is a matter solely governed by the activity of the operator, but, given a reasonably good hand, this machine can quite easily turn out fifteen hundred per hour of first-quality impressions. The machine is so constructed that a girl can manipulate it in all its details; there is no necessity for incurring the expense of a male operator, unless it be on the score of expediency. The ink duct can be removed and replaced by one containing another color in less than one minute. Special ink duct, to enable two colors of ink being used at one impression, can be supplied at an extra charge. Plain stamping may be done as fast as the operator can feed in the paper or cardboard.

We have taken special care to put upon the market a machine free from complication; all parts can be quite readily got at, and the force being obtained by pressure, and not by a blow, it can not be racked in any way, thus greatly increasing its life.

HOW DO YOU MOVE AND PILE HEAVY PACKAGES OF PAPER?

For a better way than yours, see the advertisement of the Economy Engineering Company on another page of this issue. Its Economy Steel Tiering Machine is a portable elevator that will pile cases up to one thousand pounds in weight in any part of the floor or building, utilizing space that otherwise would be wasted on account of obstructions depending from the ceiling. With this machine you can use all of your possible storage room and one man can raise one thousand-pound loads at a speed of fifteen feet per minute. Light loads can be elevated at double this speed. Any printer, lithographer, publisher, etc., will readily understand the value of this machine as a time, labor and space saver. It is built along up-to-date lines, of iron and steel, and is highly recommended by users. A list of the latter reads like a copy of "Who's Who" in the paper, printing, publishing and lithographing industries. Among the concerns using more than one machine are: Bradner Smith & Co. (6); J. W. Butler Paper Company (4); The Paper Mills Company (4); Moser Paper Company (3); J. W. Sefton Manufacturing Company (2); Dwight Brothers Paper Company (3); R. R. Donnelley & Sons Co. (2), all of Chicago; J. E. Linde Paper Company (4), New York; Central Ohio Paper Company (2), Columbus; and Samuel Cupples Envelope Company (2), St. Louis. Among concerns of national reputation with one machine are: American Colortype Company, H. S. Crocker Company, W. B. Conkey Company, Goes Lithographing Company, Robert Gair Company, United States Playing Card Company, A. H. Pugh Printing Company, American Lithographic Company, Gugler Lithographic Company, Champion Coated Paper Company, Powers Paper Company, Sabin-Robbins Paper Company, Worthy Paper Company, Charles Beck Paper Company, Cleveland Paper Manufacturing Company, Blake, Moffit & Towne, E. C. Palmer & Co., Kingsley Paper Company, C. P. Lesh Paper Company, The Peruna Drug Company, etc. These are but a few representative concerns using the machine, which has been introduced in every large printing and paper center of this country. Wherever known it has rapidly sold. Write to-day to the Economy Engineering Company, Chicago, for handsome booklet fully describing this valuable adjunct to the storage-room equipment. Parsons Brothers, 257 Broadway, New York, paper merchants and exporters, with offices in Havana, Mexico City, London, Sydney, Wellington and Cape Town, are the foreign agents. Besides their regular machines, fully described in booklet, the Economy Engineering Company makes special machines for particular purposes in the portable elevator line, and correspondence will receive prompt attention.



ECONOMY STEEL TIERING MACHINE.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A POCKET COMPANION for Linotype operators and machinists; price, $1.00. S. SANDISON, 318 W. 52d st., New York.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2.00 postoaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

FREE — THE PRACTICAL COLORIST, an $8.00 illustrated book on use of colors in printing, free; send stamp for particulars; a rare opportunity; THE SHELDON PRESS, Burlington, Vt.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1.00. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; proofs and examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, $2.00. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple on back, $1.50; edition de luxe, red or brown India ooze leather, $4.00; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AN INTEREST in live daily, Green Bay, Wisconsin, can be bought by successful business manager; plant worth $20,000; city of 25,000, county seat, manufacturing and railway center; write amount money to invest and salary required. F. R. SINGLETON, Editor.

BARGAINS — If you wish to sell or buy publishing or printing business, write FRANK H. KNOX (broker), Albany, N. Y.

FOR SALE.— A first-class bookbindery with fine business and well established in city of 45,000; outfit complete for blank-books or printed binding; unlimited opportunities. P. O. BOX 641, Binghamton, N. Y.

FOR SALE.— A new job-printing plant located in county seat of southern Ohio, doing profitable business; reason of sale — poor health; cost $900; a bargain. JACOB WILLIAMS, Pomeroy, Ohio.

FOR SALE — An up-to-date printing and binding business in one of the most progressive cities of Canada; established 1891; an excellent opportunity for securing a live, go-ahead business; will stand closest investigation; offered at fair valuation for personal reasons; capital required about $35,000. F 10.

FOR SALE.— Fine job-printing office, well established trade, doing big commercial business; description, price and reason on application. F 102.

FOR SALE.— Finely equipped, new, modern job-office doing best work in central part of growing Pennsylvania city of 60,000; large new Whitlock, half-super royal and 8 C. and P. Gordons, 5 H.-P. electric motor, power cutter, new type in series; inventories $7,000; trade, $850 per month; hypothetae prices; price asked can be paid from profits in less than 3 years; proprietor must attend to other interests after April 1. F 138.

FOR SALE.— First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 30,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. F 42.

FOR SALE.— Job-office in California town of 5,000; press, cutter, type, stock; inventories $700; sell $500 cash. F 143.

FOR SALE.— Jobbing plant, 60 miles from Chicago, 400 factories and firms; $10,000 annually in printing; best facilities equal to express; cylinder, jobbers, stitcher, individual motors, plenty of material; cheap rent; no labor troubles; now doing over $6,000 annually with no soliciting; $6,000 required. F 134.

FOR SALE.— One-third or one-half interest in printing, ruling and binding establishment; inventories $19,000; yearly contracts; closest investigation. KEYSTONE PRINTING COMPANY, Bethlebem, Pa.

FOR SALE.— Well equipped printing plant, good as new; city of 30,000 in southwestern Michigan; price, $2,100. F 149.

GOOD OPPORTUNITY for practical man with $3,000 to manage printing end of engraving corporation; dividends from 10 to 15 per cent annually; other interests demand time. F 108.

IF YOU WANT TO BUY a printing and newspaper plant — step right into an established, profitable business of $35,000 annually — write me; I have a snap for you. F 69.

WE WANT a good country newspaper man who is also a practical printer to take charge of daily newspaper published on a steamship on the Pacific Ocean; will pay $100 per month and expenses; travels first-class and associate with best class of traveling public; must be temperate, good dresser, gentlemanly, and have $700 to invest. F 100.

$25,000 buys one-third interest in progressive printing and binding establishment; State metropolis of 250,000 population; money wanted for working capital to handle new business; $3,000 salary and 8 per cent to 12 per cent sure on capital invested. F 1.

Publishing.

PERIODICAL PUBLISHING connected with printing makes money; I sell publishing property exclusively; booklet. EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE.— Potter press; prints 4 and 8 pages; 8-column pages only, 25 inches long; with tapeless folders; speed 7,000 to 8,000 per hour; fitted with stereotype outfit; price, $1,750 F. O. B. Buffalo. TORONTO TYPE FOUNDRY COMPANY, 70 York st., Toronto, Ont.

FOR SALE.— A four-page Goss perfecting press, 12,000 per hour, in good condition, with stereotyping outfit complete; the best thing for a four or eight page daily with about 5,000 circulation. DAILY NEWS, Joliet, Ill.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Blindery outfits.

5–8

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on beach. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE.— 10 by 15 Universal press, 2 chases, 2 sets of rollers; price, $125; guaranteed to be in good condition. PHILIP RUXTON, Inc., Chicago.

GOSS PRESS.— Prints 4, 6, 8, and 12 pages, 7 or 8 columns of 13-em width; capacity from 8,000 to 15,000 per hour according to the number of pages; length of printed matter 22 inches, cuts sheet length 22¾ inches; this press is in first-class condition in every particular; price, $2,500 F. O. B. Boston. TORONTO TYPE FOUNDRY COMPANY, 70 York st., Toronto, Ont.

LINOTYPE FOR SALE.— A two-letter Linotype with brand-new eight and ten-point matrices; also numerous liners and ejector blades, suitable for a first-class job-printing plant or newspaper. F 125.

PHOTOENGRAVERS' MACHINERY, cameras, screens, lenses, etc., for sale; write for list and prices. GRIP, LIMITED, Toronto, Canada.

POTTER LITHO PRESS.— Takes stone 32 by 44; single, double or triple roll; thoroughly overhauled; price, $1,500 F. O. B. Buffalo. TORONTO TYPE FOUNDRY COMPANY, 70 York st., Toronto, Ont.

FOR SALE.— Cox Duplex Q. Q. angle-bar press, improved model (pages 1, 3, 6 and 8 on upper deck), fine condition; much valuable extra equipment; $4,500 cash. HERALD, El Paso, Texas.

SCOTT ROTARY WEB.— Prints 4 and 8 pages, 6, 7 and 8 columns to the page; length of sheet 23½ inches, width up to 42 inches; speed 9,000 per hour; complete with stereotype outfit; guaranteed in good order; price, $1,800 F. O. B. Buffalo. TORONTO TYPE FOUNDRY COMPANY, 70 York st., Toronto, Ont.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 9; Linotype and machinist operators, 7; superintendents and foremen, 8; all-round men, 7; bookbinders, 3; ruler, 1; stonemen, 2; ad.-men, 2; compositors, 3; photoengravers, 3; pressmen, 6; vacancies on file not yet filled: mailer, 1; circulation man, 1; paper salesman, 1; electrotype molder and finisher, 1. Registration fee, $1.00; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Composing-room.

JOB COMPOSITOR.— First-class; if satisfactory, may have interest in business; open shop. FREEMAN STATIONERY & PTG. CO., Cincinnati, Ohio.

WANTED.— Competent foreman for job composing-room; capable of estimating, proofreading, etc.; must be up to date and capable of directing entire work; good salary and opportunity for betterment. F 110.

WANTED.— Strictly first-class composing-room foreman; must know high-grade catalogue work thoroughly; present foreman held position 19 years; good opportunity to man who knows the business; write fully concerning ability, references, salary wanted, etc. GRIFFITHS-STILLINGS PRESS, 368 Congress st., Boston, Mass.

Manager.

MANAGER WANTED.— Competent, practical man to take charge of printing establishment in New York; must have thorough knowledge of business in all branches and possess executive ability; one familiar with banknote work preferred; state experience, references and salary expected. F 127, care of New York Office, INLAND PRINTER.

Operators and Machinists.

WANTED.— A first-class Simplex operator; must be an all-round man and good ad. and job man; steady job and good wages. HAVRE PLAINDEALER, Havre, Mont.

WANTED.— Man to operate Simplex typesetting machine; must also be good job-printer. E. S. DRURY, Encampment, Wyo.

Pressroom.

JOB PRESSMAN for Gordon presses; good wages to rapid and experienced man; address, with references and samples of work, BOX 442, Fayetteville, N. C.

WANTED.— A first-class cylinder pressman capable of executing high-grade catalogue work; steady position to right party. ARCHER PRINTING CO., Fort Wayne, Ind.

WANTED.— Cylinder pressfeeders, competent to handle closest register work; permanent position to right parties. F 109.

Miscellaneous.

EDITOR WANTED.—The Republicans of Nokomis, Ill., want an editor of ability to take charge of their plant; they have recently organized a stock company and purchased one of the local plants; the editor is expected to take from $500 to $1,000 in stock; the company will be capitalized at $3,000, and is composed of the best business men and citizens of the place; you'll have to hurry. S. M. STRAIN, Sec'y Progress Printing Co., Nokomis, Ill.

FOREMAN WANTED.— A foreman or superintendent for a $50,000 plant is wanted; if the same proves satisfactory after a year's service, we want him to become interested in the plant; none but a sober, married, and above all, competent man need apply. F 124.

WANTED.—A hustling, energetic working foreman or superintendent; one who can take full charge and make every minute count in a printing plant employing 15 people; must be prepared to take a financial interest in the business, which has been established 15 years and is making money; a rare opportunity for the right man to step into a profitable, permanent position in one of the best cities of the middle West; for further particulars, address F 11.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Compositors, 2; all-round men, 10; makeups, 2; ad.-men, 5; electrotypers and stereotypers, 5; pressmen, 14; job-printers, 15; Linotype operators, 11; machinist-operators, 11; Linotype machinists, 3; photoengravers, 4; advertising and business managers, 6; stoneman, 1; bookbinders, 6; solicitors, estimators and salesmen, 2; proofreaders, 4; artists and cartoonists, 2; editors and reporters, 2; superintendents and foremen, 21. Address THE INLAND PRINTER COMPANY, Chicago.

Composing-room.

WHO WANTS a first-class printer, capable of laying out and executing high-grade catalogue, booklet and commercial work? Would like to hear from house that has clean, up-to-date equipment and would appreciate services of a reliable man; can read proof and understand stock. F 122.

Manager.

A MAN with following points and experiences wishes to associate himself with a reliable house; prefer position as assistant to manager or superintendent; am first of all a practical printer; have successively and successfully held positions as devil, compositor, jour. printer, worked on presses, foreman, assistant superintendent, asdent, superintendent, assistant manager, manager, sales manager; know all the "points" all the way through; successful advertiser; use no liquor, hard worker, maintain order, demand and secure results, highest references; must be permanent position; always for my employer; experienced, accurate estimator; employed always; give full details; will go anywhere. F 107.

EXPERIENCED MAN, conversant with every detail of the printing business, desires position as manager, superintendent or foreman of first-class house; best of references, and willing to demonstrate ability. F 103.

SUPERINTENDENT OR MANAGER.— Man desires position in printing-office; age, 30; 10 years' experience, thoroughly acquainted with details of the business and with systematic factory management; good references. F 142.

Operators and Machinists.

A-1 MACHINIST-OPERATOR desires change; California preferred; union or non-union town; total abstainer, married; references; careful and steady. F 112.

I WANT TO INVEST capital and services in established daily paper; qualifications: operator (6,000 hrs/hr per hour) and machinist, 5 years; ad.-man and foreman (in one office) 14 years; references given and required. F 131.

LINOTYPE MACHINIST-OPERATOR desires change; strictly first-class; job or newspaper; can erect double-decker; young, reliable, union. F 101.

LINOTYPE OPERATOR wants position; 4,000; union, married, teetotaler; good on machine, ad. and job work; can change liners. F 117.

LINOTYPE OPERATOR wants situation; speed about 3,000; go anywhere; union, strictly temperate and reliable. F 129.

MACHINIST-OPERATOR desires change; best references; rapid, accurate, reliable; married, union. BOX 302, Morrison, Ill.

PRINTS BRIGHT GOLD
(SEE INSERT, APRIL, 1905)

RIESSNER'S IMPERIAL GOLD INK
Not made for anything but Plated and Coated Stock.
Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold, . . . $3.00 per lb.
Pale Gold, . . . 3.00 "
Copper, ... 3.00 "
Aluminum, . . . 4.00 "

Put up in ½ and 1 pound tin cans.

T. RIESSNER
57 Gold Street, NEW YORK

SITUATIONS WANTED.

Operators and Machinists.

YOUNG MAN has withdrawal card from union and would like at once one year more experience as finished apprentice in Linotype machine office; union or non-union shop; has had experience on machines; wages no consideration. B. F. CRAMER, 857 E. Church st., Elmira, N. Y.

Pressroom.

A FIRST-CLASS cylinder pressman wishes a situation; can do the finest half-tone and colorwork; understands automatic feeders; will go anywhere in the United States. 1308 N. 28th st., Philadelphia, Pa.

AMBITIOUS YOUNG PRESSMAN, 8 years' experience on cylinder presses, desires to change; best reference, sober and reliable; state wages. F 111.

FOREMANSHIP of pressroom; first-class pressman; executive ability; understands matching of tints and colors, experienced on one and two color presses; 9 years in folding-box work. F 21.

PRESSMAN, good on book and illustrated publication work, hard packing web press with folder attached, and flat-bed presses; married, sober and industrious. F. R. GATES, 313 Superior st., Port Huron, Mich.

PRESSMAN.—Looking for a position as foreman in a first-class pressroom of half-tone and colorwork; willing to leave the city; 10 years' experience on the highest grade of work. F 121.

SITUATION WANTED.—Harris pressman, experienced on all kinds of work; best of references. F 140.

SITUATION WANTED.— Pressman, experienced in all branches of presswork, desires to make a change; 2 years with present employer as foreman of pressroom. F 148, care of New York Office, INLAND PRINTER.

WANTED.—A position by a first-class platen or cylinder pressman. WALTER CAVELL, 93 Main st., Hoosick Falls, N. Y.

YOUNG MAN with best experience on high-grade embossing and folding boxes want position to make-ready on presses. F 94.

Miscellaneous.

EDITORIAL SERVICE.—A gentleman with 20 years' experience at the editor's desk would be pleased to furnish editorial copy for a few papers at moderate rates; write, stating your needs; letters will receive prompt attention. F 135.

SALESMAN for Southern territory; I am thoroughly acquainted with the South and can sell any line of printers' goods; wish to change March 1 for permanent and more remunerative position; references. F 130.

WANTED TO PURCHASE.

WANTED.— Secondhand Century reliance photoengravers' proof press, bed, 25 by 31; machine must be in first-class shape and price reasonable. ROBERT ENEGREN, 15 S. Seventh st., Minneapolis, Minn.

WANTED.—Secondhand sheet feed 15 by 18 Harris press; state condition, lowest cash price, and how long run. F 97.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

CANADIAN MANUFACTURING STATIONER would accept agency of articles suitable for jobbing and retail stationers. F 123.

FOR SALE.— Nearly 1,000 pounds of brevier type for country newspaper; we have been using it on bookwork, but have now put in Monotypes and have no further use for it; price, 14 cents a pound. F 105.

IMPROVED THALER KEYBOARD.— Made of metal; instructions in fingering; bell announces finished line; detachable copyholder; send for literature; price, $4. THALER KEYBOARD COMPANY, 453 "O" st., N. W., Washington, D. C.

MATRIX SLIDES for casting rules and borders furnished up to 30 ems in length; they last a life-time, and pay for themselves first time they are used; send for catalogue. JOHN C. BACKERT, 326 74th st., Brooklyn, N. Y.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way.

Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required, and no royalties.

PRICES.

Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb..... $2.50
Typewriter ribbons exactly matching, per dozen..... 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

STEWART'S EMBOSSING BOARD.— Easy to use; hardens like iron; 6 by 9 inches; 3 for 30 cents, 7 for 50 cents, 12 for 80 cents, postpaid. THE INLAND PRINTER COMPANY, Chicago.

WANTED.— Specialties and machinery to manufacture for the pressroom. F 46.

WANTED.—The address of manufacturers of machinery for making and printing tags; please send catalogue to F 147.

25 CENTS SILVER buys one of the finest formulas for ink reducer and dryer; also formula for fine padding glue; costs little to make these. LEWIS C. KING, Richmond, Ind.

BLOTTERS The printer's best advertising medium. If you want to see the best service out to make them attractive, send for samples and particulars of our color plates for blotters. CHAS. L. STILES, Columbus, Ohio.

Peerless Padding Glue The Best and Cheapest.
Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.
Cleland Chemical Co., 910A Greene Av., Brooklyn, N. Y.

SPATULA CUT CATALOGUE (7th ed.), Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12½, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 25c. Electros for sale. Both, 70c. Stamps taken.
SPATULA PUB. CO. 100 Sudbury Building, - - BOSTON, MASS.



TINT PLATES PLAIN or FANCY
Easily made with
The EASY-QUICK COLOR PLATE OUTFIT
Write for Booklet W. J. HEDDEN, NEW ALBANY, IND.

ROTH MOTORS



This cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by ROTH MOTORS

SOLD BY
Barnhart Bros. & Spindler

Roth Bros. & Co., Inc.
27 SOUTH CLINTON STREET - - CHICAGO, ILLINOIS



Adjusting the contact from a hair to a half inch.

THE NEW CENTURY FOUNTAIN
ACCORDING TO TESTIMONIAL, IS THE "GREATEST TIME-SAVING AND MONEY-MAKING ADJUNCT EVER PUT ON A PLATEN PRESS,"
BECAUSE —It will increase the output of your jobber from 2,000 to 5,000 a day. It will give an exact, uniform color to your work. It is a preventer of offset, sticky sheets and unreadable palefaces. It will give you little ink for a light job or much for a heavy one. It is equally adapted to a 500 or a 500,000 run. It is the acme of simplicity of construction.
FOR ALL SIZES CHANDLER & PRICE, CHALLENGE, AND ALL GORDON PRESSES.
Get a descriptive circular from your dealer or from us. Always specify your presses.
The Wagner Mfg. Co., Scranton, Pa.

¶ It is refreshing, at last, to find an Ink Fountain for a disc press that has been invented by a printer. The difficulty with ink fountains heretofore, I find, is that they are made by mechanics who fully understand the printer's requirements. Printer-made appliances are too few.

You can not claim too much for the "New Century." It is the greatest time-saving and money-making adjunct ever put upon a platen press.

LEADER, THE PRINTER
Scranton, Pa.

HIGGINS' VEGETABLE GLUE



A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

CHAS. M. HIGGINS & CO., Mfrs.
NEW YORK — CHICAGO — LONDON
Main Office, 271 Ninth St. | BROOKLYN, N.Y.
Factory, 240-244 Eighth St. | U. S. A.

SECONDHAND MOTORS

We carry a stock of 800 machines, all finished like new and fully guaranteed. All voltages, sizes and kinds. Write us to-day.

GUARANTEE ELECTRIC CO., Adams and Clinton Sts., Chicago

HEADQUARTERS FOR
EMBLEM CUTS
YATES BUREAU of DESIGN
263-269 Dearborn St. CHICAGO, Ill.
Send Stamp for Booklet: Write on your Business Stationery

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY
120-130 Sherman Street, CHICAGO



LOOK! WIRE LOOPS
To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

Successors to Universal Wire Loop Co.
PHONE M. 4813
WIRE LOOP MFG. CO.
75 SHELBY STREET
DETROIT . . . . . MICHIGAN

TYPE MACHINE FOR SALE

We wish to dispose of one automatic typecasting machine, made by the National Compositype Co. of Baltimore, Md. This is an unrestricted machine. It casts accurate type from six to thirty-six point, also high and low spaces and quads, using hard metal. It is in good condition and will be sold at a bargain.

ADDRESS
THE WYNKOOP TYPE FOUNDRY, 85 Warren St., New York

LET US SEND YOU A SAMPLE OF OUR
"ESSO"
Molding and Polishing Graphite
Prices furnished gladly.
THE S. OBERMAYER CO.
CINCINNATI CHICAGO PITTSBURG

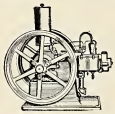


The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs $10.00. Send for samples.

NEIDICH PROCESS CO., Philadelphia, Pa.

To make Channels, Space-bands and Matrices smooth and "slick," use
Dixon's Special Graphite No. 635
Booklet and Sample Free on Request.
Joseph Dixon Crucible Co., Jersey City, N. J.



THE MIETZ & WEISS OIL ENGINES

Marine, 1 to 100 H.P. Stationary, 1 to 70 H.P.

Operated by common kerosene oil. Automatic in operation, absolutely reliable and uniform in speed. Especially adapted to operating printing presses and Linotype machines. Does not affect rate of insurance.

Send for Catalogue.

A. MIETZ, 128 Mott St., New York

Linotype Compositors

Here is the opportunity for which hand compositors have been looking to learn machine composition. Newspaper and book printers have no time to teach you, no machines they can spare to teach you on. But we have. We offer a special course of instruction for journeymen printers on the Linotype. The machines are new. We teach not only composition, but how to erect and repair a typesetting machine. When a student leaves our school he is a competent machinist-operator. Special course completed in eight weeks. Tuition, $50.

We offer courses in job-printing, ad.-setting and presswork. All of our machinery and equipment is new, in large, well-lighted quarters.

Full particulars on application.

TRAINING SCHOOL FOR PRINTERS

WINONA TECHNICAL INSTITUTE, Indianapolis

See our ad. on page 765.

Job Printing Plant for Sale

JOB PRINTING PLANT in the most prosperous jobbing and shipping city in the United States, population 75,000, four other first-class plants and only five or six small ones.

A daily commercial paper run in connection, that requires all my time, is reason for selling.

Price, $6,000.00, and to the right party will make terms to suit, part or all on time, or will take out in work.

To a live, active man who knows the business it is the chance of a lifetime, and I don't care to waste time in writing to others.

Unless you can send me references from your bank, or from bankers, as to business ability, don't write.

To put the business at the head of the procession will require some additional capital, and, while not absolutely necessary, one would find the work much easier. If desired, will take the entire purchase price in 7 per cent preferred stock of a corporation to be organized;

Two practical men, one outside and one inside, could do $20,000.00 a year right from the start, and the business is here to do $50,000.00 a year.

C. H. THORNTON Board of Trade Bldg. **Duluth, Minn.**

WORONOCO BOND



MANUFACTURED BY THE

WORONOCO PAPER COMPANY

HIGH GRADE LOFT DRIED PAPERS.
WORONOCO, MASS.
·U·S·A·

ALLING & CORY, Rochester and Buffalo, N.Y.
KINGSLEY PAPER CO. . Cleveland, Ohio
DIEM & WING PAPER CO., Cincinnati, Ohio
THOS. W. PRICE CO. . . . Philadelphia, Pa.
E. MORRISON PAPER CO., Washington, D.C.
ANTIETAM PAPER CO. . Hagerstown, Md.
HUDSON VALLEY PAPER CO., Albany, N.Y.
BENEDICT PAPER CO. . . Kansas City, Mo.
B. F. BOND PAPER CO. . . . Baltimore, Md.
F. G. LESLIE CO. . . . . St. Paul, Minn.
STEPHEN A. POWELL, 480 Pearl St., New York
JOHN F. SARLE . . . . 58 John St., New York
DWIGHT BROS. PAPER CO. . . Chicago, Ill.
GRAY, EWING & CO. . . . . Spokane, Wash.
GRAHAM PAPER CO. . . . . St. Louis, Mo.

SAMPLES of BOND & COVER PAPERS FURNISHED on REQUEST

Come, let's talk it over

IF OUR METAL is good enough for the Chicago Tribune, why not for you?

GREAT WESTERN SMELTING AND REFINING CO.
CHICAGO

Star Engravers' Supply Co.
TRADE MARK REGISTERED
GLOSSOID BRAND
POLISHED ZINC AND COPPER PLATES.
81-83 FULTON ST., NEW YORK CITY. U.S.A.



Why Every Job Printer Should Make
Rubber Stamps—

Because he is better fitted for the trade than any other craftsman.
Because the necessary plant will cost him much less.
Because he has the trade two-thirds learned.
Because it pays a big profit on a small investment.
Because he can make Half-hard Stereotypes for his own presses instead of Electrotypes, saving time and money.

Ask for our free booklet, "Printing Stamps and The Printer."

THE R. H. SMITH MFG. CO., Springfield Mass.
Manufacturers of Everything for the Stampmaker.

Quality Metals

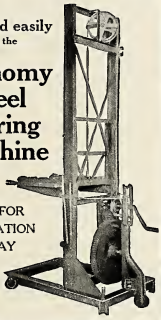
for printers are the kind BLATCHFORD makes — Linotype, Monotype, Stereotype, etc., etc.

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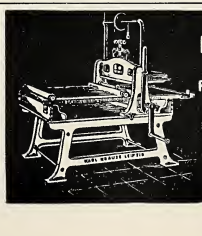
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PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. I.— BY N. S. AMSTUTZ.*



THE production and use of relief engravings have grown with tremendous strides in the last two decades. Especially is this true of half-tone engravings and line photo-engravings or zinc etchings. The term "relief engraving" applies to all engravings formed with *raised* printing surfaces. The existent half-tone is an outgrowth of a long series of efforts on the part of many investigators, who saw before them for many years what seemed an *ignus fatuus* — the translation of photographic tone values, consisting of variations in the density of chemical discoloration of a plane surface into a relief surface, with the aid of the camera, which should reproduce the seemingly evasive gradations of the photograph into raised printing points of variable size.

Of the principal qualities of half-tones that require the most careful attention, it seems important to put printing quality first, because if this is not up to standard, no matter how good the tonal values may be interpreted, the rendering goes for naught; secondly, should be placed tone values; thirdly, a full control of side etching, so as to preserve the tone values of the original, and also the mechanical strength of the dot; and lastly, an understanding of the broadening effect produced, even with the best printing.

PRINTING QUALITY.— This intensely practical phase of the subject, obviously, depends on the depth of the etching, especially of the high lights. It may be defined empirically as being proportional to the reciprocal of the width of the widest groove, divided by the greatest depth of such groove.

A certain person connected in a business way with half-tone work when asked how deep the highlight depressions of a 120-line[1] engraving were etched, replied without hesitation and with much confidence: "At least one-thirty-second of an inch." Now, as a 120-line screen is only .0083[2] inch from center to center of line, and an allowance of .003 inch should be made for the width of printing face of a black dot, there remains but .0063 inch from the edge of one dot to that of the next, measured parallel to the screen lines; if measured diagonally, the distance is .0088 inch. Comparing the greater distance of .0088 inch to .03125 inch (being the decimal equivalent of one-thirty-second of an inch), the depth would be about four times greater, which is quite erroneous, especially when it is known, from measurements made, that the depth of etching in the high lights of a 120-line block is .0015 inch. This is approximately one-fifth of the diagonal distance between adjacent edges of the black dots. The offhand estimate put it about twenty-one times greater than the actual depth.

The black dot at the end of a ten-minute flat etch of a 110-line screen with a given acid strength has a diameter of .0047 inch; after twenty minutes, or ten minutes additional, it has been reduced to .0037 inch, and after a total time in

* Member of the Royal Photographic Society and Society of Arts, London; and Associate Member American Institute of Electrical Engineers.

[1] Lines per inch × .3937 = lines per centimeter, and lines per centimeter × 2.54 = lines per inch.

[2] Inches × 25.4 = millimeters and millimeters × .03937 = inches.

the acid of forty minutes the diameter is decreased to .002 inch.

The white dots in the deeper shadows of a 110-line screen have been enlarged in size during the time the black dots have been reduced, as follows: After ten minutes' etching they measure .004 inch across; after twenty minutes, .0047 inch, and after forty minutes, .0062 inch. The depth has increased at the rate of about .000035 inch per minute, making for a ten-minute etch a depth of .00035 inch, a twenty-minute etch .00070 inch and for a forty-minute etch .0014 inch.

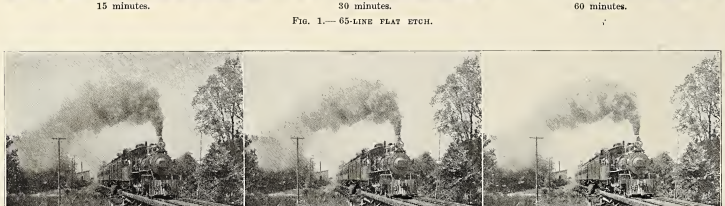
The rate of etching, horizontal and vertical, is more rapid in the high lights than in the shadows, probably due to less isolation on account of gas bubbles. In the high lights at the end of ten minutes, for a 110-line screen, the rate of etching was .000065 inch per minute; after twenty minutes the rate dropped to .000057 inch per minute, and at the end of forty minutes it fell to .00005 inch per minute.

In the shadows the rate is practically uniform, but in the high lights it gradually lowers, though at its slowest remaining more rapid than in the shadows. It is probable that the increased number of metal particles released as the etching proceeds retard the free action of the acid toward the end of the etching. It is also probable that acid vortices may be established around the black dots of the high lights, causing acid circulation and more rapid action than in the shadows. Irregularity in rocking and lack of attention to bubbles will very materially lower the rate of etching for a given time and seriously modify the uniformity of results, otherwise regularly attainable.



15 minutes. 30 minutes. 60 minutes.

FIG. 1.— 65-LINE FLAT ETCH.



10 minutes. 20 minutes. 40 minutes.

FIG. 2.— 110-LINE FLAT ETCH.

Associated with printing quality is brilliancy, a quality dependent on the relation of the area of the black dots to a unit area, enclosed by the sides of a square equal in dimension to the screen pitch, which with a 110-line screen is 1-110 inch, or .0091 on each side. Such a unit area comprises .0000828 square inch,[3] and if no dot occurred thereon would represent pure white.

Under the different times of etching, the black dots of a 110-line screen vary in area as follows: After ten minutes the area is .0000173 square inch, twenty minutes .0000135, and after forty minutes it is reduced to .0000032. The last, with a diameter of .002 inch, is used to illustrate how a "pure white" is modified by a black dot of such

[3] Square inches × .645 = square millimeters, and square millimeters × .0155 = square inches.

minute size. Remembering that a "unit area," mentioned in the previous paragraph, is equal to .0000828 square inch; omitting the ciphers, 828 represents a pure white, and when a dot of .0000032 square inch is formed therein, *a part* of the whole area is occupied by black; or, omitting the ciphers, thirty-two parts; then the black value is printed on to the sensitized surface of a metal plate, the unaffected portions washed away and those remaining burnt into an acid-resist enamel, the dot of remaining enamel in the high lights is of a definite diameter and area. It would retain these dimensions if there was no side action of the acid simultaneously to its etching into the plate.



8 minutes. 15 minutes. 30 minutes.

FIG. 3.— 150-LINE FLAT ETCH.



8 minutes; no staging. 13 minutes; flat etch, 8 minutes; one stage of 5 minutes. 20 minutes; flat etch, 8 minutes; three stages of 5, 4 and 3 minutes.

FIG. 4.— 150-LINE, STAGED ETCH.

is represented by 32-828 of the whole area, and white by 796-828.

TONAL VALUES.— Much has been done in Europe along the direction of determining the proper tone value of photographic reproductions. The matter can only be referred to in passing. These values concern the relation of the finished print to the subject of which it is a copy. The interpreting values are modified by screen and focal distance, diaphragm outline and side action during the period of etching. They require arbitrary treatment to compensate for the inevitable broadening of the dots in the process of printing. Proofs made from the specimens shown indicate an almost uniform spreading of .0005 inch away from the edge of any printing surface. It will be interesting to note how much this spreading action is modified in the high lights by overlays.

SIDE ETCHING.—After a "screen" negative The rate of side action, and the consequent reduction in size of black and white dots, is given in Table A.

TABLE A.

	Orig. Diam.	Diameter of Dots at End of						
		8 min.	10 min.	15 min.	20 min.	30 min.	40 min.	60 min.
65-line screen.								
*Black dot	.007	.....	.....	.005	.....	.0034	.....	.002
Rate per min	.....	.....	.....	.000095	.....	.000060	.....	.000042
†White dot	.004	.....	.....	.005	.....	.006	.....	.008
Rate per min	.....	.....	.....	.000033	.....	.000033	.....	.000033
110-line screen.								
Black dot	.006	.....	.0047	.....	.0037	.....	.002	.....
Rate per min	.....	.....	.000065	.....	.000057	.....	.00005	.....
White dot	.0033	.....	.004	.....	.0047	.....	.0062	.....
Rate per min	.....	.....	.000035	.....	.000035	.....	.00035	.....
150-line screen.								
Black dot	.004	.003	.....	.0023	.....	.001	.....	.....
Rate per min	.....	.000063	.....	.000056	.....	.00005	.....	.....
White dot	.0025	.003	.....	.00344	.....	.0044	.....	.....
Rate per min	.....	.000031	.....	.000051	.....	.000031	.....	.....

Mean rate for white dots for all screens, .000033 per minute.

*At point 1, on Figs. 1, 2 and 3. Location shown on Fig. 4.

†At point 5, on Figs. 1, 2 and 3. Location shown on Fig. 4.

The rate per minute is based on uniform radial action, from a point which makes the vertical rate one-half of the horizontal values given, relating to a change in diameter of size of dots.

In Table B is given estimated depths of etching for various lengths of time in the acid, and different screens, in the white and around the black dots. These are theoretical depths. The divergence of this from actual depths requires considerable further research.

TABLE B.

	Depth of Flat Etch at End of						
	8 min.	10 min.	15 min.	20 min.	30 min.	40 min.	60 min.
65-line screen.							
*Black dot	.....	.....	.00075	.....	.0018	.....	.00252
†White dot.	.....	.....	.000495	.....	.000990	.....	.001980
110-line screen.							
Black dot	.....	.00065	.....	.00114	.....	.002	.....
White dot	.....	.00035	.....	.00070	.....	.0014	.....
150-line screen.							
Black dot	.000504	.....	.00084	.....	.0015	.....	.....
White dot	.000248	.....	.000465	.....	.000930	.....	.....

*At point 1, on Figs. 1, 2 and 3 (location shown on Fig. 4), at rates given in Table A.
†At point 5, on Figs 1, 2 and 3 (location shown on Fig. 4), at rates given in Table A.

The values in Table B apply more especially to the printing-quality characteristics, but are inserted here because of their being estimated from the rates given in Table A.

With definite knowledge as to the rate of progression of any given acid strength on a definite grade of copper or zinc, it will be possible to know the depth of etching after stated periods of time by simply observing the change in size of the black and white dots, after a given length of etch, with a suitable microscope provided with a direct reading transparent scale placed in the focal plane of the instrument. Any etching method that eliminates the personal equation of rocking, brushing, etc., is in the line of greater scientific accuracy in result and an enlarged uniformity of quality. When this becomes every-day practice, then the chemical side of the process will have reached as great an accuracy as the present stage of the optical phases of the process.

Incidentally, it is interesting to note in the specimens from the same screen an absence of white dots in some of the deeper shadows, under the shortest time of etching, which are present in the engravings having had the greatest time in the etching bath. This would seem to indicate a variation in printing from the one negative. If at the end of the first period an electrotype was made and the etching continued on the *same plate* for the second period, and another electrotype made, and the etching again continued for the last period, and a third electrotype made, the succeeding interrelated stages would have eliminated therefrom any variable factor relating to the time of printing from the negative.

It is, of course, obvious that the sixty, forty and thirty-minute etches are overdone. In the high lights the dots have been "topped" and, in small areas, entirely destroyed. This is specially apparent when compared with the staged engravings shown in Fig. 4.

Broadening of Dots in Printing.— This is the *bête noir* of the inexperienced printer. From observations made on proof-press impressions of the specimens shown, there is an almost uniform widening of .0005 inch on each side of a dot, or an extension of this amount toward the white from the edge of any printing dot or surface. This materially reduces the tonal value and the brilliancy. From specimens used on daily papers, at sixty lines per inch, it was noted that the broadening due to soft paper, rapid presswork, stereotyping and inferior grades of ink was .002 inch in diameter of dot, as against .001 inch for the best ink, plated paper and proving-press impressions. Overlays will have much to do toward correcting this defect.

Figs. 1, 2 and 3 show three period, flat etchings made with 65, 110 and 150 line screens, at various durations of time in the etching bath, with acid of ordinary uniform strength.

Points of observation are marked on the staged engraving, Fig. 4 — 1, 2 and 3 for black dots, and 4 and 5 for white dots. The same points were used in each of the other specimens.

Tables C, D and E give the detail information of these specimens. Thanks are due Mr. H. McRoy, superintendent of the Inland-Walton Engraving Company, for the preparation of the plates for Figs. 1, 2, 3 and 4.

TABLE C.

Engraving Data of White and Black Dots, Illustrated in Fig. 1—65-line Screen at .0154-inch Pitch.

	Diameter At end of 15 min.	Diameter At end of 30 min.	Diameter At end of 60 min.
Black—Point 1	.005	.0034	.002
Black—Point 2	.0059	.0046	.003
Black—Point 3	.0073	.006	.004
White—Point 4.	.012	.013	.015
White—Point 5.	.005	.006	.008

TABLE D.

Engraving Data of White and Black Dots, Illustrated in Fig. 2—110-line Screen at .0091-inch Pitch.

	Diameter. At end of 10 min.	Diameter At end of 20 min.	Diameter At end of 40 min.
Black—Point 1	.005	.0035	.0025
Black—Point 2	.005 square	.004 square	.0027 square
Black—Point 3	.004	.0033	.0018
White—Point 4	.0082	.009	.0105
White—Point 5.	.004	.0047	.0062

TABLE E.

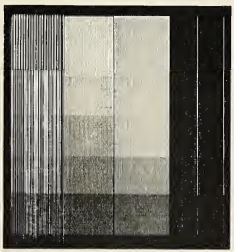
Engraving Data of White and Black Dots, Illustrated in Fig. 3—150-line Screen at .0066-inch Pitch.

	Diameter At end of 8 min.	Diameter At end of 15 min.	Diameter At end of 30 min.
Black—Point 1	.003 diamond	.0023	.001
Black—Point 2	.005 joined	.0024	.0015
Black—Point 3	.0027 square	.002	.001
White—Point 4.	.0058	.0068	.0077
White—Point 5.	.003	.0033	.0044

Fig. 5 illustrates the minutiæ of ordinary engraving and printing. There are shown lines at 65, 125 and 150 per inch at various depths and widths. Each succeeding stage reading from bottom upward is .0005 inch deeper than the preceding one, and the white lines are .001 inch wider from stage to stage. The two isolated lines also vary in width by .001 inch between stages. It is interesting to note the effect produced by placing a series of similar lines into parallel relation. When they are isolated it is difficult to notice the exact points where the broadening takes place, but when grouped it is apparent at once.

Fig. 6 illustrates a single-line electrotype from an "Akrotone" engraving, which was produced automatically in a mechanical manner from a photo relief. It shows mechanical tonal analysis, through the medium of 65, 110, 130 and 150 lines per inch, produced with a V-shaped cutter of 90° included angle. The photo relief presented a maximum variation of .0023 inch, which represents a part of the depth of the engraved lines in the high lights; the remaining part is accounted for by the slight groove in the shadows, or "blacks" of about .0005 inch, making a total of .0028 inch.

The width of a groove in the high lights is twice the total depth, or .0056 inch, which, when subtracted from the pitch of a 150-line screen, .0066 inch, is equal to .001 inch, being the width of the ridge or printing surface between two parallel grooves. In this connection it is interesting to note the analysis of a recent print of one



65 125 150 lines

Fig. 5.— mechanical engraving.

of Timothy Cole's wood engravings. In the nearest approach to "white" represented by single parallel lines at eighty-five per inch, the width of printing ridge is .003 inch. The pitch is .00875 inch and the ridges at this point represent 25.5 per cent of unit area (1-85 by 1-85) as black.

The next tonal step toward "white" is found where the ridges are crosshatched, producing a square dot. At this point the lines per inch are ninety and the pitch is .011 inch. The black dots are .003 inch square and comparable to unit area (1-90 by 1-90) represent 8.1 per cent of it as black, the inverse being 91.9 per cent white.

Daily newspaper publishers are using larger-sized engravings, so that the dots of .006 inch diameter in the high lights bear so much smaller proportion to unit area with coarse line screens than would the same size of dot to a finer line



150 130 110 65 lines.

Fig. 6.— mechanical engraving.

screen, consequently the percentage of white is greater in the case of coarse or few lines per inch than with many per inch.

In order to stand the mechanical strain of presswork and stereotyping without staged etching, it is not practicable to reduce the black dots much below .005 inch in diameter, hence the trend to coarser lines, deeper etching and larger-sized subjects, so that individual dots bear a smaller proportion to the total number of dots used, consequently making them less noticeable.

The data herein set forth is not given as a finality, but is offered to half-tone workers as a contribution to the art, with the hope that it may draw out other observations along the lines of this most fascinating subject.

It is, of course, obvious that the deductions are based upon too small a number of observations to give absolute scientific stability to the conclusions drawn, yet it is believed, aside from possible errors, that enough has been pointed out to show to others how interesting and profitable to future workers investigations of this kind may be made, when researches are carried out more extensively.

(To be continued.)

"Science" is a word which frightens many intelligent workmen. Yet science is merely classified knowledge.

Written for The Inland Printer.

HOW MUCH IS THE PROOFREADER WORTH?

BY F. HORACE TEALL.



OUR question is intended to apply to money value, not to relative importance except as that influences wages. The question is prompted by the conviction that true proportion is very little recognized in the trade, though that is not a new condition, and little change may be possible, or even thought of, for some time. One thing this world will never adjust according to any one man's ideas, and that is wages. A very prominent instance of this may be found in the fact that the greatest nation in the world pays its chief magistrate less than many business corporations pay their presidents, although he can not fill his office without great expense. But we may better consider those nearer to the common level in their work. Who is better worthy of liberal pay than schoolteachers? Yet a majority of our teachers receive almost nothing compared to what they should have if we really paid them.

Some teachers are well paid, however, and so are some proofreaders. In fact, many are overpaid, as probably some workers are in all trades and professions. It is useless to indulge any sort of dream of a time when wages will be determined with perfect justice. No criterion has ever been found for such determination. But proofreaders' wages are not often adjusted with any approach to real equity.

Personal experience has disclosed to the writer many circumstances that seem to him worthy of careful consideration and correction. On a morning newspaper in New York many years ago certain men doing purely mechanical work had for a six-day week, and a summer vacation, higher wages than the proofreaders got for a seven-day week and no vacation. On another the readers had the same pay that the others got, and they all had a day off out of the seven. Even here, though, something happened that was strikingly unjust. One reader, already turning out more work than any other, received from the foreman instructions to take charge of the room. This added to his ordinary duties the burden of attending to the order in which the work was done, the answering of all questions, of which there were many, and numerous other items of responsibility, and the added responsibility brought no increase of pay. It is a real injustice in such a case not to increase the pay, even if only a little, not only to the worker, but to the employer as well; and the injustice is greater because of unavoidable feeling of lack of the real authority with which such a man should be invested. He could adequately fill the place only by being a real foreman.

The papers recently have contained many advertisements for printing-office workers, and wages mentioned in them never place proofreading on a higher plane than any other work, while sometimes more pay is offered for operators and electrotypers than for readers. Much of the commonest proofreading work is not actually worth higher pay than the other kinds of work; but has not this fact been made too general in its effect on pay-rates? This question seems pertinent in the interest of employers as well as of employees.

It is conceded with practical unanimity that the proofreading desk is usually filled by promotion from among compositors. But is it actual promotion when the pay is not increased? A very queer phenomenon in this connection is the fact that compositors themselves often seem to think the change desirable; but it is worth while to ask another question about this. Is it always possible to secure those for the reading desk who are really best fitted for it? Is it not likely that the brightest men among the compositors are bright enough to insist upon staying at the work that pays best?

Of course these questions relate to average work. They are not meant to imply that every proofreader is underpaid. On the contrary, there is no doubt that some are overpaid. Again, it is not the intention to imply that employers are not willing to recognize real differences in value, and to pay higher wages when they perceive the justice and the benefit of doing so. The point is that many of them expect what they never will get until they are willing to pay for it. One large and very prominent firm of publishers has its own printing plant, and makes books of a kind that demands special knowledge for proper proofreading. The books that should be irreproachable are often censured in reviews, and often deserve even stronger censure than they receive. Undoubtedly the reason for this state of affairs lies in the employment of workers who get only half as much pay as a truly competent reader would demand.

Another large printing house had a proofreader unquestionably worth much more than he got, who had an offer of employment in an editorial office at a slight advance. This was an office with the too common habit of leveling wages without recognizing differences in competency, but this man was too good to be so treated, and his employers were wise enough to induce him to stay by the one efficient means.

The object here has been to try to say enough to make employers think a little about differences between workers' qualifications, and about the wisdom of making corresponding differences in

pay. Every printer should be, what comparatively few really are, able to meet the demand stated by Mr. John Southward in his book on "Modern Printing," as follows: "The reputation of a printing-office for producing good bookwork largely depends upon the efficiency of the readers employed. Many offices which are well provided with material and apparatus, carefully and judiciously used, fail to meet the requirements of authors and publishers simply through the inferiority of the reading. The employment of a trained and professional reader may add considerably to the cost of getting out work, but it should be regarded as a necessary item of expense, and be provided for in the estimate drawn up beforehand."



NEW ZEALAND BOY.
From collection of H. W. Fay, DeKalb, Illinois.

MERELY AN INTIMATION.

If only the "news that's fit to print"
Should be printed, why, then, no doubt,
The gossips would only talk of things
That are fit to be talked about.— *Tribune.*

A PRINTER'S REFERENCE LIBRARY.

Owing to pressure of business we have neglected to renew our subscription to THE INLAND PRINTER, and we positively can not afford to be without it, particularly as we have all the volumes from Volume III bound in library form, and they make a reference library which is indispensable to an up-to-date printer. — *W. H. Eaton & Son, Montreal, Canada.*

Written for THE INLAND PRINTER.

THE MECHANISM AND ADJUSTMENT OF FOLDING MACHINES.

NO. I.— BY PHILIP ZACE.



FOLDING machines may be divided into nine classes for general description, as follows: Circular folders, blank-book folders, parallel folders, hand-printing folders, single marginal book and jobbing folders, double-sixteen marginal book and pamphlet folders, quadruple-sixteen and double-thirty-two book folders, newspaper folders and periodical folders.

Circular folders are designed to handle small work, such as written, typewritten and printed circulars and small pamphlets. They are both rapid and efficient.

Blank-book folders are intended for accurate single-fold blank-book work, and there is a lately patented comprehensive blank-book folding machine which also folds parallel eights and sixteens in sections of three, four or six sheets.

Parallel folders are made as either individual machines or as parallel folds which may be added to the standard folding machines, so that double sixteens or double thirty-twos, two-on, can be folded and delivered from the machine without being separated, and enabling them to be very economically handled in covering or wire-stitching. The principal uses of the individual parallel machines are for folding four and eight page pamphlet work in gangs and for parallel eights and sixteens.

Hand-pointing machines are being rapidly superseded by marginal machines with automatic grippers for registering sidewise at the first fold, and automatic pointing attachments.

Single marginal book and jobbing folders are the most economical for the general job office. They handle a wide range of book and pamphlet work, including single signatures of from eight to thirty-two pages, one and two on. The single marginal machine is equipped with but one series of blades and folder rollers, and a single packing box. It is therefore limited to single or two-on work-and-turn signatures or to sheetwise forms printed in sections — an outside half backed up with an inside half. Marginal machines are fed to a drop roller and are consequently much more rapid in operation than the point-fed machines.

The double-sixteen marginal book and pamphlet folder will deliver two sixteens separately or inserted to form a thirty-two. It is the most practical machine for long runs of standard book impositions.

The quadruple-sixteen and double-thirty-two

book folder is designed for use in large catalogue and book publishing houses. This machine folds four sixteen-page or two thirty-two-page signatures at one operation. The sheets are cut in the folding machine and delivered folded in two or four packing boxes.

Newspaper folders are built to fold either single or double eight-page papers, and they are equipped with pasting and trimming attachments. The large newspaper folder will also fold double sixteens by specially imposing the forms.

Periodical folders are the largest and most comprehensive machines on the market. They are built in a number of styles, with and without auxiliaries. The latest of these machines automatically feeds, folds, gathers, collates, wire-stitches and covers. Some periodical machines fold quadruple sixteens and deliver signatures cut open; others fold sixteen pages with pasted four-page-cover; sixteen, twenty, twenty-four or twenty-eight pages with cover. The last named machine also folds thirty-two, forty, forty-eight or fifty-six pages in pamphlet work without pasting.

This series of articles is, first, a course of instruction in the handling, operation and adjustment of the mechanism of the most important of the above machines; second, a treatise on the care of folding machines and the correction of difficulties and imperfect folding; third, a study of the folded sheet and the relation of press gripper and guide edges to the drop roller and side guide of the folding machine. The first two are of importance to the folder operator; the third is valuable to the stoneman who imposes book forms for folding on marginal machines.

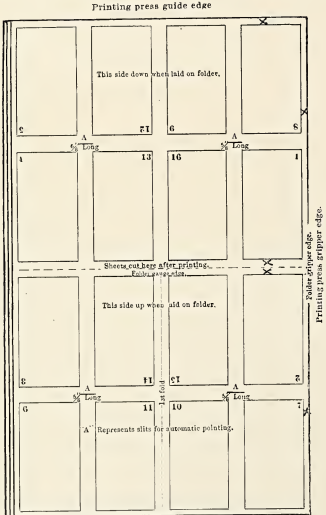


Fig. 1.

Before the advent of marginal folding machines and automatic feeding devices, this question of press nipper and guide edges was of little importance so long as pages were printed and backed up in perfect register. When the folding was done by hand the folio figures acted as a guide for the bindery-girls in preserving equal margins in the trimmed book. When the sheets were folded by machine the same results were obtained by hand-pointing.

Drop rollers and side guides — this much of folding machine mechanism must be thoroughly understood by the stonehand if he expects the folder to deliver perfect work. He should know why the low folio goes next to the drop roller in one machine and away from the drop roller in another machine, or why one class of imposition requires that the press-nipper edge must be on one side of the paper and another that it must be on the opposite side.

This part of the mechanism of the folding machine will be taken up briefly to begin, as the first requirement in automatic folding is a perfectly printed sheet with two uniform margins. As it is not intended to make this a treatise on imposition, form diagrams will be omitted, excepting only in a few cases where they are absolutely necessary to demonstrate adjustments.

Inasmuch as the principles of folding-machine mechanism have to do with press-nipper and guide edges in the printed sheet, three classes of folders must be taken into consideration — single marginal book and jobbing folders, double-sixteen marginal book and pamphlet folders and quadruple-sixteen or double-thirty-two book folders.

It must be understood that the single marginal book and jobbing machine will not fold two different signatures of the same book at one operation. It is a single machine throughout — one series of blades, one series of folder rollers and one packing box. Therefore it will fold only single complete sheetwise or work-and-turn forms. All work-and-turn forms must be cut in half, either on the press or in a paper-cutter, before they can go to the folding machine. This is because the low folio, or page 1, is up in one half and down in the other half of the full sheet. To preserve two uniform margins on the same sides of each half of

the paper after it has been thus cut, the form must be made up from the center. The reasons for this are made clear in the accompanying diagram, Fig. 1.

Book paper is never accurately uniform in size. Sheets may vary one-half inch above or below standard. The three parallel lines on the top and left-hand side of Fig. 1, a printed work-and-turn

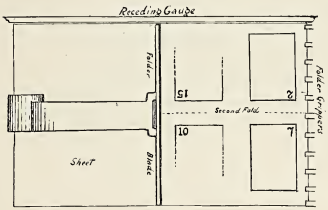


Fig. 2.

sixteen-page form, show variations in the sizes of three sheets of paper. The press guide to which the sheet is fed on the side, and the press-gripper edge to which the sheet is fed the broad way, establish fixed uniform margins on the two edges of the paper marked X. That is to say, all pages will register throughout the entire heap if the paper is jogged to these two edges, and variations in the lengths of the sheets will show on the other two edges defined by the three parallel lines. If the form were made up from the outside, as is frequently done, page 1 would be next to a uniform edge in one half the paper and next to an irregular edge in the other half. By imposing from the center these two pages are brought side by side next to the cut edges of the paper in the middle — page 1 on one side of the sheet and page 1 on the other side of the sheet. Therefore, the two center margins, marked XX, will be the same after the paper is cut, and these edges become the drop-roller edges of the two half sheets.

In the single marginal book and jobbing machines the first folder blade and the first-fold rollers are at right angles with the drop roller. The sheet is presented broadside to the drop roller, and, therefore, the first folder blade engages the sheet across the narrow way. Accordingly, the work-and-turn form is fed cut edge or low folio to the drop roller, which carries the sheet over the tapes to the stop, or first-fold gauge. Here the sheet is engaged by the automatic folder-grippers, which register the sheet sidewise, pulling it into position toward the right-hand side of the machine. Thus the press-gripper edges of the sheet are also the folder side-gripper edges in all single marginal machines. The sheet is now in position to receive the first fold, as illustrated in Fig. 2, with page 2 up and next to the folder gauge and the folder grippers.

Fig. 3 is one of a number of styles of marginal jobbing book folders, showing the position of the first folder blade in relation to the feed-board, which is partly visible in the background of the picture.

Sheets going directly from the press to the folder always come out in better register than sheets that have to be cut in the middle on the paper-cutter. For this reason, the sheetwise form — outside at one printing and inside at another printing — gives the best results. Sheets must depend for register on the margins only in all machines not equipped with automatic pointing attachments. When sheets are cut on a paper-cutter, they have to be jogged, and this can never be done perfectly; then again, the knife will draw some from top to bottom of the cut.

The automatic pointing device, Fig. 4, enables the work to be done accurately, even though the margins may not be uniform. The slits illustrated in the printed sheet, Fig. 1, and in the picture, Fig. 4, are made at the same time the impression is taken in printing, by two pieces of steel cutting

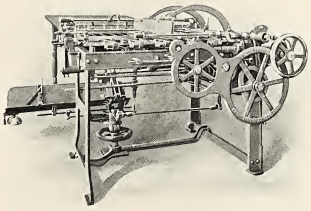


Fig. 3.

rule five-eighths inch long, locked in the margins, as shown. Fig. 4 shows the registering of the sheet by engagement of the point with the slit. Observe that the first-fold gauge is entirely removed from the sheet, allowing the points to absolutely control the register.

For the double-sixteen folder, the drop-roller edge of the paper must be away from the low folio, which is the reverse of marginal requirements in a sheet fed to the single marginal folder. In consequence, the sheet must be fed to the edge opposite the low folio on the printing-press also. The double sixteen is a sheetwise form made up of

two signatures, either to be gathered or to be inserted. Two outside halves of two signatures are printed on one side of the paper, which is backed up with another form consisting of two inside halves of the same signature. Consequently a sheet of two complete signatures is fed to the machine, both being folded at one operation. Forms of this kind should be printed so that register may be attained in folding without using the automatic pointing devices.

Both signatures receive their first fold between one set of rollers, and the sheet is cut in two as it passes through. At this point the two signatures separate and continue through different rollers until they reach the last fold. The final fold of both signatures is made by the same set of rollers, one signature after the other. While the sheet-wise double sixteen is preferable for accurate work on this machine there are times when economy in presswork requires that thirty-two pages be printed at one time as a work-and-turn. Forms of this nature can be folded on the double sixteen by imposing the pages as two long sixteens. This sheet must be cut either with a slitter on the press or on a paper-cutter, and the result will be two double sixteens. These sheets are fed separately into the folding machine.

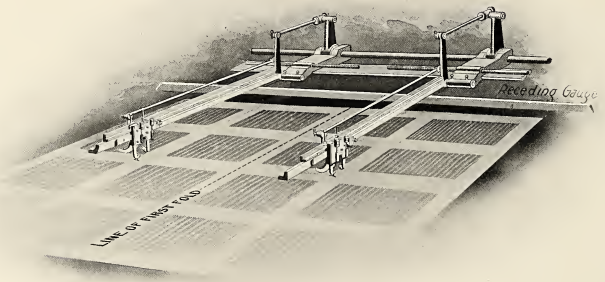


Fig. 4.

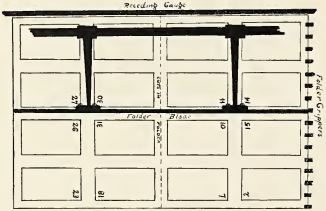


Fig. 5.

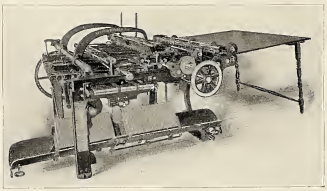


Fig. 6.

The position of the sheet in the machine, just before it is tucked by the first folder blade, is illustrated in Fig. 5. In this machine the first folder blade is parallel with the drop roller, instead of at right angles with it, as in the single marginal folder. Therefore, the first fold is across the broad way of the sheet, as illustrated in Fig. 5. Fig. 6 is a picture of the machine, showing the two signatures delivered in divided compartments in the packing box.

The quadruple sixteen or double thirty-two folder handles four continuous signatures of sixteen pages, or four duplicate signatures of sixteen

pages, or two continuous signatures of thirty-two pages. Its adjustments are few, as its range of work is limited. The folder-gauge or drop-roller edge of the sheet for this machine is the same as in the double-sixteen sheet — low folio away from the drop roller when sheet lies on the feedboard. Fig. 7 shows a form of four continuous sixteens printed on both sides of one sheet, as it lies on the feedboard, ready to enter the folder. The signatures are arranged in consecutive order, as noted with circled figures. The vertical dotted lines B mark the divisions of the signatures, and show where the sheet is cut while passing through the folder. The dotted line marked "First Fold" shows where the folder blade tucks all four signatures into the first set of folder rollers. The pages

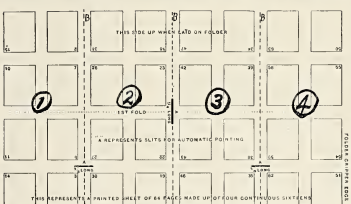


Fig. 7.

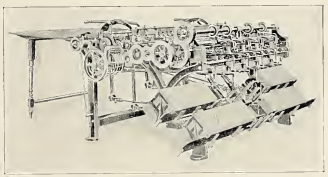


Fig. 8.

of each sixteen are imposed the same as an oblong book, and consequently the machine makes two parallel folds, followed by one right-angle fold. Fig. 8 is a rear view of the machine, showing a delivery of four signatures in four packing boxes.

(To be continued.)

PERFECTION IN THE ART OF PRINTING.

Nowhere is the perfection of the art of printing on paper better illustrated than in the pages of THE INLAND PRINTER, showing, as it does, fine color printing, an equal grade of half-tone productions, and the perfection the art has attained in the three-color processwork, so successfully represented.— *F. X. Hooper, Glenarm, Maryland.*

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

BY A. HUGHMARK.

NO. XII.— BLANK-BOOK MAKING — (CONTINUED).



THE process of putting in leather differs according to the style of binding. A three-quarter has cowhide back and corners, and, unless otherwise specified, cloth sides. The back must be cut long enough to have a sufficient turn-in on each end to set a head with, after allowance has been made for what each band will take up. As far as possible the grain of the leather should run across the back, especially so on an extra (Fig. 1), because there the hubs are larger and cause more stretching in the leather.

Presuming that the extra is in full leather, this, then, must be cut measuring around the hubs so that an ample turn is had for the front. It should be left wider in the center where the back will be, so that when the hubs are worked down the turn-in will be about the same all around. (Fig. 2.)

After the cowhide has been cut, it is soaked in water (not hot) and wrung out; it is then grasped by both hands and rubbed between the knuckles where the stretch is required, to make it soft and pliable. It is then laid out and pasted all over with thick paste, doubled up in the center of the back and left a few minutes to allow the paste to be somewhat absorbed. The book is then stood on the fore, in a hand press if preferred, the leather is folded in along the dotted lines in Fig. 2 to keep it from dragging on the bench while working, after which it is laid across the back and adjusted to proper position.

It should be worked down on the middle hub first with the fingers and folder so that the inside is firmly and snugly attached before the outside part of the hub is finished. This is continued until the end, when the book is reversed and the leather worked as before toward the other end. During this time the sides are kept hanging loose by means of the folds already mentioned.

The back of the book and hubs should have a coat of thin glue before the covering is begun. The book is then laid on the side, the leather lifted up and unfolded, after which it is laid over the board, stretching it toward the corners. The thumb, fingers and folder are again used to straighten out the folds and wrinkles, smoothing it in a diagonal direction from the middle hub toward each corner. Every wrinkle must be taken out, regardless of difficulty. When both sides have been treated similarly the fronts are turned in temporarily. The back is gone over with the folder to work

down the leather in places where it may have become loose or stretched away from the hubs during the working down of the sides.

The book is now stood with its end a little over the edge of the bench, fore edge up; let each cover drop down on the bench, meanwhile taking a firm hold of the book with the left hand. Insert a folder between the book and the back on each side, near the end, leaving them there. These force the book away from the back and boards sufficiently to allow the leather to be turned under and manipulated. This is done by running the fingers under the boards, back and joints, drawing up the leather and taking out all lumps and pockets, after which the leather is pulled out from the end of back enough to form a head. It should be drawn out uniformly across the width of the back equal to the thickness of the cover and diminished at the joints. This completed, the folders are pulled out and the book turned, bringing the unfinished end forward, after which this is handled in the same manner.

Having completed the ends, the front turn-in is opened, the corners set and the front again turned in. Tins are now inserted between the book and paste-up leaf to keep dampness from the body of the book.

The joints are next tied by running a stout cord around the book, placing it in the center of the joint on each side. A loop is made on one end of the cord and the end drawn through the loop



Fig. 1.

and fastened at the edge. The rubbing-up stick — a square-sided, well-polished stick made of lignum-vitæ or any heavy, fine-grained wood — is now taken up and worked over the back to settle the leather. The final rubbing and smoothing, however, are left until after the book comes out of press from joint rods.

The book is now raised on end, with the back projecting over a board to keep from crushing the leather cap not yet flattened down.

With a sharp-pointed folder in the right and the fingers of the left hand the head caps are drawn forward and inward, keeping them always well rounded; they are finally pushed down on to the edge. A neat, uniform pocket is then pressed in with the folder in the joints next to the back on each side. The leather where the cord runs around is also brought inward to meet one similarly made from the other side. The finger-nails and folder point are made use of to again work the leather into the corners of the end hubs before pressing.

A suitable size rod is fitted into the upper joint, the book lying flat, and a sheet of waste ledger-paper laid over. On this is laid a smooth pressboard. The book is then carefully turned over to have the other side treated the same way, after which it is put into a standing press and given all the pressure that can be put on with the bar. The length of time it is left in is usually guided by the time it takes to put another book in leather. The first can then be taken out and again rubbed up.

An extra end and fronts has the board covered over first with fleshers or sheep, this being laid on and trimmed off all around the covers. A border is then measured off equally all around and marked by a crease, leaving a panel in the center. A strip of bond paper the length of the panel is then tipped on the line next the joint, so that it covers part of the panel.

In this instance the back is cut separately with four strips for the ends and two for the fronts. The back is laid on and worked as described in the full bound, and when completed the ends are fitted in by cutting away the side of the back from the corner of the panels to the outside edges of board. A sharp-pointed knife held slanting, making a bevel cut, is best for this purpose. The ends are then fitted in, following the end creases. Next, the front strip is fitted in by bevel cuts along the inside of the ends. These strips are cut out with at least one edge straight, which is not pared — the one that is to be on the outside of the cover. The turn-in is then made in the same manner as the full bound. When this book is taken out of the press the surplus leather left on the sides from the back is cut away. A crease is drawn parallel to the back and the same distance from it as before; then a straight-edge is laid on the measured off width and a perpendicular cut made along the crease just deep enough to go through the cowhide only. The bond-paper strip is now pulled up along with the cut-off waste of the back, leaving the panel squared and clean.

To produce a panel of the kind shown in Fig. 1 the boards have to be built up by separate pieces for the framework and monogram or other

device which may be desired. These are sandpapered and shaped before gluing into position. The covering can then be done by strips and pieces of different colored leather for inlays, with the surface portion in cowhide cut out to fit the inlays. The whole can be covered by the one-piece cover worked in and stretched into shape by having the board surface coated with glue. It would be well, in this instance, to make composition casts on wax-paper on the boards, these to be used as

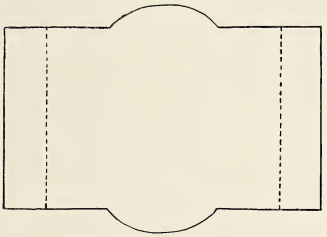


Fig. 2.

pressing plates, thereby insuring a perfect-fitting covering. The wax-paper will enable the forwarder to take off the cast without injuring it or the boards.

Ends and bands are first covered with flesher. This is not dampened, but pasted dry and drawn over. The bands are easily worked over with this leather, as it stretches to any desirable degree. It is turned in over the front edges of the boards only, the ends being trimmed off flush. Two strips of cowhide long enough to go all around the book are provided. They are cut wide enough to reach up to the end hubs and then allow an ample turn-in. This width is creased off on the flesher-covering before placing the strip. Another strip is cut the full width of the middle panel of the back and long enough to go around the back and over the joint on to the board one-third the width of the cover on each side. The setting of the head, tying and pressing are otherwise the same as described for the extra.

When the three-quarter binding has canvas or corduroy sides, these should be glued on before the leather is put on. Full canvas binding has no exceptional requirements, but is pasted and otherwise treated as a full leather binding.

For full sheep, smooth, the leather must be wetted inside and out with a sponge until the water shows through uniformly, leaving no dry spots. It is then pasted and treated as the full cowhide, except that the paper laid on when pressing must be clean white, not ruled, for the lines would copy on the sheep.

If any of these leathers, cowhide or smooth sheep, come in contact with iron while wet, black spots will result.

(To be continued.)

Written for The Inland Printer.

AN UNDISCOURAGED PRINTER.

BY EDWARD SINGER.

I've got a little printin' press
With rubber rollers what
Rolled up an' down,
An' printed brown
Er any color, but

One day I printed tickets for
"Fat's" circus show, an' I
Wuz out o' ink,
An' so, b' jink,
I used green paint, an' bye

Um bye the rollers kind o' caked,
An' so I rubbed um some
With soap an' lye
An' set um by
The stove an' melted um!

But I still print, for when I made
Some cards for Mrs. Gamps
I inked the type
With pads old Knipe
Used fer his rubber stamps!

SATISFACTORILY ADJUSTED.

"Here," stormed the irate woman as she descended on the editor. "Look at that! What do you mean by saying that when the guests at our silver wedding anniversary celebration presented us with that beautiful silver service we were dully appreciative?"

"Why!—hy!" said the mortified editor. "I wrote that as plainly as a typewriter could make it 'duly appreciative'; and now do you know what I am going to do?"

"No."

"I'm going to the proofroom, and I'm going to do to that head proofreader what he failed to do to that misleading word."

"And what's that?"

"Knock L out of it."

And Mrs. Snabberly went away satisfied.—*Loose Leaf Sayings.*

FINEST IN THE WORLD.

My interest in The Inland Printer has extended over a period of almost twenty years, and I probably have interested more rising members of the craft to subscribe for their own benefit than you can be aware of, and I know it has proved to be a great help to them. I can congratulate you on your most positive evidence of continued advancement that enables me to proclaim it "the finest publication in the world."—*Charles L. Broome, Brooklyn, New York.*

A paragraph in the New York *Globe* states that in an uptown bookstore that handles religious works may be seen the following sign:

Satan Weeps When He Sees
Bibles Sold as Cheap as These.

—*Printers' Ink.*

Written for THE INLAND PRINTER.

SPECIALTY PRINTING.

BY GEORGE SHERMAN.

NO. VII.— DECALCOMANIAS.



THE opalescent transfer process lends itself to the reproduction of colored illustrations, decorative designs and lettering on almost every known substance. The decalcomania affords the one successful method of placing a lasting advertisement or a reproduction of an oil painting or a colored picture on a variety of materials which are not susceptible to printing by lithography or the letterpress process. Or, as one large manufacturer of decalcomania transfers humorously remarked, "There is only one form of inscription this process can not produce, and that is the incised lettering on tombstones."

It may be interesting to learn that a great deal of the costly decorated china, which is sold as hand-painted ware, is produced by the transfer process. Modern decalcomania imitations of the rare coloring and the artistic touch of the painter are so well done that no one but an expert is able to distinguish the difference between brushwork and transferring. Not only is the opalescent transfer applicable to china, glass, wood, metals and tiles, but recent discoveries of new methods of manufacture have introduced the process in tapestry decoration, in the production of textile art squares, illustrated cushion covers, and reproductions of oil paintings on dressed hides and leather goods.

In truth this art is older than lithography. In 1856, C. G. Gottgetreau, of Charterhouse Square, London, England, secured patents on a process of coating paper with a starch preparation, by which means it became possible to transfer multicolor prints on porcelain, glass, wood and metals. In 1870, Walter MacLean, of Glasgow, Scotland, made some improvements on the old method of doing this work by hand. His patent covered mechanical means of printing these transfers upon paper in the web. At this early period the decalcomania received but very little attention as an invention of commercial importance. The colored transfer pictures were sold mostly to children, who used them for decorating bits of paper, cards and scrap-books — a fascinating diversion.

The German potteries were the first to use transfer prints in china decoration. The business grew to immense proportions during the eighties, and several hundred thousand dollars' worth of English and German transfers were sold annually to American potters up to 1894. The first American house equipped to manufacture decalcomanias for practical commercial uses was established in the fall of that year. The business of this house has increased steadily and it now employs four hundred men in its factory and it requires eighteen cylinder presses to meet the demand for the product.

The preparation of the paper for printing transfers is one of the most costly of the processes of manufacture. The stock is an unsized blade, with absorbent properties, but it does not swell or expand with moisture. The printing surface is prepared with three coatings. The first, or under coat, is a starch filling, which is applied in a special machine. The sheets are fed singly as in printing, and then polished between hot rollers. An application of glycerin over this coating is the next process in the preparation of the sheet. It makes the sheet pliable and prevents cracking in the starched surface. The third coating is the printing or transfer surface, which consists of a composition of starch, albumen and gums. Of



FIG. 1.

course the sheets are allowed to season for some time between each process, and in all it requires about ninety days to put the paper in condition for printing. One of the chief requirements is to maintain a uniform temperature during all this time, and for this purpose the decalcomania factory is well equipped with temperature-controlling devices.

The printing is done by lithography; the designs are made in reverse, and the colors have to be worked in an order the reverse of the usual way — the solid colors first and the grounds or yellows and reds last. When gold and silver enter into a design, these parts are left open in all the

preceding colors and the entire surface of the finished printing is covered with aluminum foil.

There are five distinct types of commercial decalcomanias, each requiring a variation in the process of manufacture. There are transfers for glass, used chiefly as advertising and window signs; transfers for china, two types of wood transfers, and a special transfer for metal and vitrified opaline glass.

Decalcomanias for glass signs are printed on the prepared blade paper in transparent oil colors. The transfers for china, opaline glass, metals and all materials which require firing at a high degree of heat, are printed with metallic colors on a filmy tissue-paper. Transfers on opaline glass are burned in at a temperature of 2,250°. In china-firing a temperature of about 1,400° is sufficient to melt the bismuth and feldspar composition coating of the clay, which is about 1-64 of an inch in thickness in wares of the ordinary grade. The varnish disappears and the metallic colors of the transfer are precipitated to the clay foundation, leaving a substantial glazed coating over the design.

The process of transferring is simple. A coating of varnish is applied to the back of the design, which affixes the decalcomania to the surface of the material to be decorated. The surface of the paper is then moistened with a sponge and the sheet is removed slowly, leaving the design on the face of the article. When used on highly polished woodwork, such as pianos, soda fountains and showcases, the designs are usually finished with varnish and polished.

Fig. 1 is a decalcomania, done on glass in transparent colors. The work is so cleverly executed that the colors of the design are visible on both sides of the glass. Work of this kind is in great demand for plate-glass window advertising. It puts the advertisement between the customer and the goods — a desirable feature.

The decalcomania has brought the cost of decorating an entire dinner set with gold bands and elaborate floral designs down to less than $1. Of course, the work varies in price according to the character of the design. Some very elaborate transfers, done in a dozen or more colors, with gold and silver bronze, cost as high as $10 for a single sheet.

The decalcomania has entered an entirely new field during the last year. A new process of manufacture has made these transfer pictures available for textile materials, leather goods, enameled ware and tiling. Leather goods, such as dressed hides for dens (Fig. 2), are treated with a special preparation which causes the picture to lend itself to all the wrinkles and unevenness of the transfer surface. Oil paintings are thus reproduced in the exact colors and tones of the originals, and the work is as good, and perhaps better, than a picture executed with a brush on the same materials. The application of the process to tapestries is still in its infancy, but the results so far obtained are a prediction of the ultimate success of the scheme.



Fig. 2.

Recent experiments have demonstrated the feasibility of producing decalcomania transfers on platen and cylinder presses without the use of lithography. One of the most practical of these is a process of printing half-tones on a collodion gelatin film. This film is attached to a starch-coated sheet of paper and after printing the sheet is dipped in water and the transferring is done in the usual way.

(To be continued.)

HOW THE PRINTER ERRED.

It was a typographical error that threatened to bring streaks of gray into the locks of the editor of a newly started weekly which purported to chronicle the doings of the smart set of a Western city. In reality, however, it sold out the edition and filled the readers with a desire to see what would develop in the succeeding numbers. The subject of the paragraph was a pink luncheon given by a well-known matron. When the edition was given to the public it was found that the opening lines of general eulogy were followed by the bald statement, "The luncheon was punk." — *Lippincotts.*

BOOMING THE CIRCULATION.

"How do you get so many subscribers?" asked the visitor to the office of the great magazine.

"Just between you and me I'll tell you the secret. All the manuscripts sent in I keep. I answer the contributors and tell them the stuff will be used as soon as available. That makes them subscribers for life."— *Indianapolis Star.*



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Assigned to The Inland Printer Co., 1905.

ESMERALDA.

Engraved by Inland-Walton Engraving Co.

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Editorial Contributors — ARTHUR K. TAYLOR, F. W. THOMAS, EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETTE.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
M. P. MCCOY, Phœnix place, Mount Pleasant, London, W. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETES, 8 rue Joseph Stevens, Bruxelles, Belgium.

6–4

EDITORIAL NOTES.

AND now the Appeal Court of England has affirmed judgment restraining a firm of printers in Fleet street, London, from running a two-revolution press because it annoyed a milkman in the next house. It is dangerous in these days to make a noise like a printer.

THOSE who in their weary moments yearned for a touch of the financial genius of Cassie Chadwick can find comfort in the reflection that the simple life she now leads about evens up things. From loan floater to buttonhole-maker is too great a change for the truly good to make.

SOME British printers were recently inclined to rejoice at what seemed to be the beginning of the end when there was a revolt in the ranks of the typefounders' trust. Whether to prove there were no defections or that trusts do not affect prices, the typefounders have increased some of their prices, urging in extenuation increased cost of production.

CHEAPNESS in its truest and best sense is a great desideratum in the business world. But is it worth while when the price is a lower standard of living for the producers? It is doubtful if there is any lasting benefit derived at such a cost, for the process is at war with the law of human progress, which is not written in increased profits so much as improved conditions for mankind.

THE open shop does not always bring quiet and peace to the man with the checkbook. The proprietor of one in Russia was waited on by a strike committee, which indulged in the pleasantry of presenting its demands from behind cocked and primed revolvers in the hands of the members. The boss happened to be out when the grim committee called, but telephoned his readiness to allow the subordinate in charge to settle things.

A CURRENT newspaper item, relative to the establishment of the first telegraph line—"lightning catcher," they called it then, when it was considered blasphemous to attempt to harness the great natural force that is now indispensable—serves to emphasize the growing use of wireless telegraphy. A syndicate of English newspaper proprietors has been formed for the purpose of securing London news by this method. It seems but yesterday since the world was wondering whether the stories of Marconi's exploits were the real thing or clever hoaxes, yet these English newspaper men are making the change for

economy's sake; and that in the land of government-owned telegraph lines, generally conceded to render cheap service. As compared with other fields of endeavor, isn't it straining a much-abused term to speak of there having been revolutions in the printing trades? There has been progress, but we haven't been so swift or radical, which is after all a high compliment to the fathers of the art.

WE have this year been much impressed by the fact that the more restricted the labor market, the easier it is for some employers to secure competent workmen — so superior to their erstwhile first-class forces; nor less moved by the assertion that really more joy and comfort are to be extracted from strike pay than from twenty-five to fifty per cent more money in the shape of starvation wages. After all, there is a bright side to all things, and they are fools who refuse to look on it. If what can't be cured must be endured, it is the part of wisdom to do your enduring smilingly.

THERE are now more than a sufficiency of compositors in the British House of Commons to form a good-sized chapel. By the same token, there are on the roster many publishers, printers and stationers — enough to excite the activities of a Typothetæ organizer. Not only in affairs of State of high and low degree, but in social life and charitable work, the craftsmen over the sea seem to take a larger part than do Americans. This is a sure indication that the Britons either do not have so much difficulty in making both ends meet, or are satisfied with a less perfect jointure than we.

THERE is a steady, relentless pressure on the middleman all the way round, and it would seem his sun is hastening down the West, as it were. The craft organizations of South Africa are after the man who, innocent of owning a hair space or a proof press, takes jobs and then farms them out to the man who sweats blood to keep his plant up to date. From South Africa to Norway is a far cry, but the Association of Master Printers of that country has strongly urged the railway companies to place all orders for printing with owners of offices, and not have them filtered through stationery-houses and the like. There is no valid defense for the practice. Middlemen of this class do not stimulate the production of printing; they merely make money in a parasitical way. If their emoluments come out of the printer's profits, an injustice is perpetrated on him, his employees and his creditors; if out of the customer's pocket, it is unjust to the latter and a detriment to society, in that the increased price has a tendency to discourage an increase in the volume of printing. Looked at in a large way, the solicitor is an evil — a necessary one, maybe, in some circumstances — but the unadulterated middleman is plying a trade which displays in several essentials great similarity to that of the grafter's vocation.

THE inkman has been the butt of many a cynical jibe and the text for much moralizing, which he usually receives with imperturbable good nature, as he gently pats his generous paunch. One of him, who has been confessing to his trade tricks, insinuates that inkmen have their gleeful moments at the expense of the grumbling patron. Once upon a time this gentleman had a grade of ink which he sold at 20 and 25 cents a pound, just as the customer wished to order, for the difference was in the label and the price — not in the ink. He declares that the 25-cent packages — it would hardly be proper to say 25-cent ink — gave general satisfaction, while those who paid the lower figure were prone to complain. To quote and be exact, "the complaints about the quality of the 20-cent goods outnumbered those about that of the 25-cent sort more than two to one, although the sales of the 25-cent sort were as much as 20 to 1." What is the explanation? Do printers know as much about ink as they think they do? Or is it that the disposition to regard cheapness as being synonymous with inferiority blinded the judgment of the complainants? Perhaps the most rational explanation is that those who ordered the cheaper brand — for you may be sure the salesman had a fine line of talk on the wide difference in qualities, even though it had no existence in fact — did so from necessity, and the plant and paper were also inferior. In such a case the inkman was the most convenient point of attack. Then there is the army of men who are always on the lookout for the cheapest in the market, and when they get it are dissatisfied, and who "have a kick coming" on everything they buy. But, whatever the motive, the complainers had all the best of it. They were 5 cents a pound to the good, plus the joy of registering a knock; as to the glee of the inkman, it would have turned to sorrow had his "best" customers discovered the deception.

THE specimens submitted to THE INLAND PRINTER for review have greatly increased lately in variety and extent. In making criticisms and suggestions for the improvement of the work submitted the jobs have been reproduced as far as possible and reset specimens shown. Such

exemplifications have been and are of value. They have been shown, however, in no regular order, as the work was taken as it came in, and consequently there has been no sequence in the exemplifications. The specimens which have been reviewed without reproduction also were of direct advantage only to the printer submitting them. It is proposed, hereafter, to rearrange the department of review, and lessons will be given each month in THE INLAND PRINTER which the printer for the fee of $1, carrying with it an advance on their subscription to THE INLAND PRINTER of four months.

The classes in typographic work in The Inland Printer Technical School are making most satisfactory progress, and arrangements have been completed whereby lectures on the principles of design having special application to typographic work will be delivered with practical demonstrations under the auspices of the Chicago Art Insti-



AROUND THE CAMP FIRE, SMOKE LAKE, ALGONQUIN NATIONAL PARK.
GRAND TRUNK RAILWAY SYSTEM.
Photo by J. W. Swan, Montreal.

can follow and apply to the advantage of his employer and to his own development. Direct personal criticisms and suggestions for the improvement of specimens will be made by letter to those who desire this service. A nominal charge will be made for these criticisms of $1 per letter, which amount will also be applied on subscription to THE INLAND PRINTER for the benefit of the printer making the remittance.

The typographic arrangement and display of advertising matter will also be given attention, and printers who desire to have their specimens reviewed can have the benefit of a special letter

tute. It is proposed to show in these pages from time to time the examples and the text of the lectures, together with reproductions of the work of students who have developed under the influence of this instruction. The problems of color selection and the laws of harmony and contrast will be taken up in a simple, methodical and scientific way, and it is the reasonable expectation that the exemplifications will be of far-reaching value to subscribers of THE INLAND PRINTER, while at the same time the printer-students in the school are developing themselves in taste, judgment and skill along scientific lines.

THE PRESS IN CHINA.

MR. ARCHIBALD COLQUHOUN, who contributes a very interesting paper on "The Chinese Press of To-day" to the January *North American Review*, has traveled in almost every quarter of the globe and has produced quite a library as the result of his studies and observations. At twenty-three he was in the Public Works Department of India, and at thirty-one he was secretary and second in command of the government mission to Siam and the Shan States. Exploring expeditions in China, laying out railway routes, correspondent of *The Times* in the Franco-Chinese war, deputy commissioner of Upper Burmah, administrator of Mashonaland, were some of the posts he occupied which enabled him to take a broad, all-around view of Eastern affairs, in addition to which he has found time to travel through Siberia, Mongolia, interior China, Borneo, the Philippines and Japan, and to make an inspection of the canal routes in Nicaragua and Panama.

We may take, therefore, his view of the Chinese press as almost from an inside source, and at all events regard it as authoritative, and when he assures us that the Chinese government has never exercised any censorship over the press, and actually has no press laws in existence, in which respect it resembles the United States alone of all governments of the world, we may have confidence that he is thoroughly acquainted with his facts. It is true that Chinese officials, who are to a very large extent a law unto themselves, can and often do put an editor in prison, but it must be remembered that the position of an ordinary mandarin is uncertain, and the possibility in China that a man may rise from the ranks, and from being the oppressed become the oppressor, develops a desire for less rigorous methods. Indeed, the fear of the press is potent with officials, and they avert its criticism, as they do in France (and in Idaho), by subsidizing it.

One special reason for desiring to stand well with the press, according to Mr. Colquhoun, is the existence of the body known as the "College of Censors," whose business it is to scent out abuses and report to the throne on the incapacity of mandarins, and even the imperial family, it is said, is not exempt from their criticisms. Here is a point, by the way, which might interest our own Senate at Washington, which is now so curious to inquire into the doings of Mr. Roosevelt's mandarins.

A curious incident, illustrating the peculiar exemption of the Chinese press from that responsibility for *lese majeste* which forms so prominent a feature of German newspaper life, as it formerly did of the Russian press, is told of the Viceroy, Li Hung Chang, who controlled a paper in his especial interest in Tientsin. Li had worked up a big railroad deal with the notorious adventurer, Baron Mickiewitz, which included a control of all the Chinese railways, present and future. An English paper at Shanghai published an exposé of the deal, which not only gave away the secrets of the proposed concession, but told of the little *douceur* which was Li's share of the bargain. The native editor of Li's paper thought he knew a good thing when he saw it, like the Polar editor who does the clipping for the Wellman department of the Chicago *Record-Herald*, and "conveyed" the article from an English journal at Hongkong, so that Viceroy Li had the pleasure of reading at breakfast a scathing denunciation of himself in his own paper.

In the paroxysm of rage into which the foxy old statesman fell he called for the heads of his editor and all his staff, not omitting the proofreader and the devil, but an astute European adviser gently called his attention to the fact that such bloody reprisal — for Li was terribly in earnest and no figurative decapitation would have sufficed — would be misunderstood at Pekin as a confession of judgment, whereas a dignified indifference to all criticism would place him upon a lofty plane where the unfounded rumors of the rabble could not reach him. This struck the Viceroy as a capital idea — and it luckily won out.

It is interesting to note that the influence of the modern Chinese press is in favor of reform. Kang-yu-wei, the arch reformer and friend of the Emperor, who is a refugee at the English city of Hongkong, is at the head of the radical party of reform on European principles, which has many followers in the Chinese press, although it was his advocacy of these ideas which lost the young Emperor Kwang-su his liberty. The more moderate reform movement, which embraces no anti-dynastic programme, is headed by one Liang, also abroad for his health, being a resident in Japan. He enjoys the reputation of an Emerson or a Tolstoi in his own country, and deprecates haste or wholesale revolutions.

It is interesting to know that there are to-day probably a hundred native newspapers, a score of which are published at Shanghai, without taking into account the official bulletin, or *Kuan Pao*, which is published in every province as the medium for imperial edicts and the publication of official declarations. Pekin, which had no newspaper up to the time of the Boxer uprising, except a short-lived weekly published by the Pekin Reform Club and suppressed by the Empress Dowager, has now three dailies and two fortnightlies, some of these being partly illustrated. Tien-

tsin has at least three dailies, one of which, the *Takung Pao* (the "Impartial"), having a circulation of twenty thousand. Shanghai has sixteen native dailies (price eight to ten cash each), some of which have circulations as high as ten thousand. Foochow, Soochow and Canton now have their daily papers, and Hongkong has five Chinese papers, while Kiao Chow has one, supported by the German government.

These papers are all written in the "book style" language, and many of them are conducted by real scholars. In general, the Chinese press resembles that of Europe. There are "leaders" and "leaderettes," news items, telegrams, scraps of general information, and, of course, advertisements. Along the top, where we are accustomed to see the title, runs the pious exhortation to "respect the written word," and the custom of reverently collecting and burning all waste printed matter still survives in the old native cities, which differs from the Mohammedan maxim, to destroy nothing that is written, lest you burn a line from al Koran.

The "Society for the Diffusion of Christian Knowledge," although largely supported by missionaries, has many lay adherents, both native and Chinese, and by printing at its press in Shanghai some of the classics of western Europe in the Chinese tongue, is opening a new world of thought to the people, and as the taste and predilections of the reading class have to be considered, the statistics of this society are very interesting as an index of the mental development of the Chinese. In 1904 they printed two hundred and twenty-four thousand copies of new books and seventy-seven thousand reprints, and many of these are pirated and reprinted on native presses. Herbert Spencer and all philosophical works are favorites, but the demand for such books as "Little Lord Fauntleroy" and Handel's "Messiah," on the one hand, and for the "Lives of American Presidents," and "Women in All Lands," on the other, show a decidedly catholic taste in literature. In Mr. Colquhoun's opinion it is of great importance that England and the United States, to whose joint efforts the East owes its great awakening, should increase their influence by a wise use of the power of the press, and not abandon the field to the Japanese, whose interest is anything but altruistic.



WAITING FOR HELP.

Photo by R. R. Sallows, Goderich, Ontario, Canada.

THE EIGHT-HOUR STRIKE.

WHILE it is too early to scan the field and express an opinion worth while as to the effect the eight-hour movement will have on the destinies of the craft, at this writing there is abundant justification for saying the shorter workday is here. With the new year the union retired from the rather fantastical "circular campaign," leaving the field to the Typothetæ. Barring an occasional press report in which the International Union officials were quoted as sententiously saying, "We have the fight well in hand," little has come from union headquarters since January 1. Anxious unionists probably chafed under this policy of reticence and took long drafts of comfort from private information that their officials were elated and in the best of spirits whenever they happened to be seen or called on. Finally the chairmen of chapels received a circular which contained, besides a symposium on the eight-hour question, an admonition to read the forthcoming *Typographical Journal*. Perhaps never before in the history of the craft did a single article create such a furore as the "leader" in the February *Journal*, headed "Eight-hour Day Established." It contained a tabulated statement giving all the unions, the total membership of each, the number working eight hours, the number on strike and the number still bound by old agreements. The article, buoyant, aggressive and confident, is the union pronouncement of the situation, and in part follows:

"We have won!

"The membership of the International Typographical Union is 47,344, including the allied crafts. Out of this total membership, 37,741 are at the present time working but eight hours a day and doing as they please with the other sixteen.

"There are 5,946 people on the strike roll. This number includes 4,977 journeymen, 327 apprentices and 642 members of the allied crafts.

"Deducting the apprentices and the allied crafts (969 persons) from the number on strike to get the actual members on the roll, we have 4,977. Adding the number of actual members on strike to the number of members working eight hours gives 42,748. This leaves 4,626 members to be accounted for. The great majority of these members belong to local unions which are bound by nine-hour contracts that run for a while yet. Among the unions working under such contracts are Boston, Baltimore, Toronto, Milwaukee, Nashville and others. Before this issue of the *Journal* reaches the membership the contract of Boston union will have expired. In figuring the number of members working eight hours forty per cent of the membership of the above-mentioned unions was added to the total obtained from the following table (34,674), it being estimated that such a per cent of their members were newspaper men, already enjoying the shorter workday.

"The rout of the Typothetæ has been practically complete. The eight-hour battle has now developed into a stern chase. Perhaps it may take weeks or months to win over the remnant of the employers' organization, but we are now in a position to concentrate all our energies toward that end.

"In the cities that have borne the brunt of the fight — the stone walls — there are unmistakable signs of an early break in the employers' ranks. Mortgages are plastered all over many of the plants fighting the union, creditors are pressing and the sheriff is lurking just around the corner. 'Confidential' letters are constantly being sent out to them by the United Typothetæ of America officials urging them to hold out a little longer and the union ranks will be broken. These deluded employers are waiting for a break in our ranks. They will be taught that union printers do not break their own strikes."

The situation is summarized thus:

Working eight hours	37,741
Working nine hours under contract, etc.	4,626
On strike (journeymen members only)	4,977
Total membership	47,344

On the other hand, the Typothetæ claims that the character of the contracts entered into by the many unions constitute a virtual abandonment of the eight-hour position. The union answer to that is, "If we have backed down, why this pother?" for union men do not take the open-shop contention seriously, believing there is little sincerity behind it. That aside, our esteemed contemporaries who have been opposing the union contention sing low as compared with the exultant *Typographical Journal*, for the most part confining themselves to the usual generalities. One says that during the month of January the participants did not do much more than "mark time," and is sure the union was disappointed at the result in New York, where 713 men had been secured to take the place of 979 strikers. These figures tell their own story when read in the light of the fact that there are 6,800 union printers in New York (approximately 2,500 being newspaper men), all except 700 strikers working eight hours. There is no attempt whatever to review the situation in the comprehensive manner the union officials have done. Though no hint of it was noticed in the *Typographical Journal*, it is almost a certainty that, flushed with victory and having handled a big thing in a large way (for the present income of the International Union must be about $65,000 a week), boycotts will be instituted

in a manner and with a vigor and effectiveness hitherto unknown.

The eight-hour workday is an established fact. But granting all the Typothetæ claims, or has claimed, the movement has acquired such momentum among the employees that nothing can stop it. Much of the opposition which led to the strike was generated on the theory that it was an agitation of the officials and the men were indifferent desired ends. One of these — perhaps the most generally desired and best understood — is to reduce the hours of labor to eight. This being well known, the members are not going to haggle over a defeat here and there, nor are the victims going to repine or revolt. They took their chances in the fortunes of war, battled and sacrificed for their fellows as best they knew how, are proud of it and ready for another tilt with the enemy.



BOAT LANDING OF A SUMMER HOME, LAKE ROSSEAU, MUSKOKA LAKES DISTRICT.
GRAND TRUNK RAILWAY SYSTEM.
Photo by J. W. Swan, Montreal.

or did not want the reduction in hours, that the officials were dishonest in this particular and incapable to boot. All now know how fallacious that view was in its every aspect. But it was and is the personification of wisdom as compared with the notion that the new order can be overturned or appreciably hampered. It may be conceded the union pays a big price for what it has secured, and may possibly at the end of the fiscal year find itself poorer in numbers and in purse than it was a twelve-month back. But in two years it will be stronger in all the qualities that go to make up a virile organization. But what of the loss, be it temporary or permanent? Unions are not ultimates, but merely machines to secure Incidentally, their fellows are proud of them — and the strikers are proud to know it. This is an element few militant employers take into consideration, but it is no mean one, and has been a potent factor in reducing the hours in all trades and in every country. Was it not the astute Carlyle who warned British capitalists that labor is not a puling babe, but a sleeping giant, who, when aroused, carries all before him as is inevitable, as he is the great minister to the health, wealth and happiness of all? W. B. P.

A GOOD AD.

No ad. is good that doesn't make a direct appeal to the self-interest of the reader.— *Rhode Island Advertiser.*

TECHNICAL EDUCATION IN THE PRINTING TRADE.

WHEN the present strife is over and the craft has settled down to calm consideration of its needs and relegated the mendacious war circular to the wastebasket, there will be a recrudescence of the apprenticeship discussion. Among the regrettable happenings arising out of the eight-hour movement, not the least was that the United Typothetæ in refusing to negotiate with the Typographical Union threw away an opportunity to establish a better understanding concerning a number of burning questions. Among these is a reorganization of the apprenticeship system. To point to the Typothetæ's schools is no solution of the problem — that is, unless the Typothetæ is going to succeed on a road which has never led to success heretofore. The purpose of these institutions is not so much to "make men better printers and printers better men," as it is to provide some sort of a stop-gap to tide over the process of starving into submission good printers and good men. The world over, trade schools having a factional purpose in view have been unsucessful, and furthermore, they are bound to be failures in the long run, as among the impossible things is the permanent use of a good, grand and uplifting agency for unworthy and debasing purposes. And a flood of printers who have been from three to six months in the making would in reality subvert the purposes of education by lowering the standard of excellence.

So long as the apprenticeship question is not settled — and settled right, from the standpoint of the apprentice — technical education will be a real live issue, and from now on it will be more generally discussed. It does not seem possible we can escape systematic education along these lines if we are to maintain the lead by the easy distance by which we now hold it. The idea is not a fad; where it has been tried it has proven its worth. Technical education in the printing trade has been on trial for twenty-five years in Great Britain, and after that experience a writer in the *British Printer* opens an article on the subject with this paragraph:

"The great influence exercised over the nation's prosperity by technical education was never more widely recognized than it is to-day. Of all the factors that go to build up industrial and commercial success, not one is more vital than the manual and intellectual training of the actual producers of wealth. Technical education not only assists the worker to produce a larger quantity with less expenditure of energy, but — equally important — shows him how to combine the greater output with superior quality. It is, therefore, to our technical institutions that we must look, to maintain Great Britain's position in the race for supremacy. Bounties and tariffs may or may not be effective crutches to lean upon in times of national distress; but the creation of an army of intelligent and efficient craftsmen is surely a more invigorating ideal than the most successful fiscal policy ever invented."

The article is in the main an interview with one of the fathers of the system, in which the latter admits that though "in the United States technical education is not a strong feature, they manage to beat us in the art of printing." He does not inquire as to causes, but a hundred elements conspire to bring this about, and one — perhaps the principal one — is the man who does the work. The young man with a good general knowledge of the business picked up in the small offices of the city and country has kept up the supply from which it was possible to make specialists well grounded in the general principles of the art — not mere doers of one thing. The atmosphere of the small office, and of the small town, too, inculcated thoroughness. But these are the days of large concerns, and, speaking relatively, the output of apprentices from the small offices will diminish. As for "country" boys, at home plates and machines have reduced the proportion of them in a marked degree; while the city no longer holds out so warm a welcome as it did in the days when ability to set straight type in fairly good shape was assurance of some sort of a living until the adventurer, if he were so disposed, could land in a jobroom and "learn how." It would be interesting to know the number of present-day acknowledged masters of their trade who had some such experience as this. For the past ten or fifteen years there has been an ever-widening gap between the standard in the city office and that of the country office, until now the youth from the hand-set country weekly would hardly recognize the composing-room of a daily paper as a printing-office, so far as equipment is concerned. While not so obvious and marked in the book and jobrooms, the disparity is hardly less. This will have a powerful tendency to keep the country boys at home. Only the bold and unusually ambitious will care to wander in a strange land to follow what is practically a new trade, with the knowledge that the journey on the rocky road to metropolitan competency will not be made easy by "subbing" or an occasional job at straight composition. The results attending the prodigious efforts of the Typothetæ to secure printers during the strike would indicate that the country printer has ceased to turn his face cityward. The spread of unionist ideas and the popularity of the union's demand had much to do with their reticence to taste of the delights of city life, but the fear amounting almost to certainty that they couldn't

hope to make good was the halting place with many.

It does not require the eye of a prophet to see that more and more will the craft have to look for its practical leaders among the boys of the city — those "serving their time" in small offices, doing a limited range of work, and in the highly specialized large offices, where the boy is not taught the trade, but kept at the line in which he shows the greatest earning capacity. The system is at fault, and a multiplication of apprentices will only result in turning out a greater number of half-baked journeymen. Where are these youths to acquire the knowledge necessary to make them thorough which the offices will not or can not afford them? Manifestly through some system of supplementary education, and it will take hearty coöperation of employer and employees to get commensurate — not to say satisfying — results. Neither party can conduct an educational propaganda sucessfully; the policy has been tried in other countries and failed, and so it must be here. Geographical divisions, political systems, or the patterns in flags make little difference in the relations between employers and employees, neither do they change human nature. W. B. P.

INITIATIVE AND TASTE.

EMPLOYERS who are constantly yearning for workers with initiative might ask themselves how much they do to encourage the development of this desirable quality in their employees. If a man or boy shows signs of individuality in his work, he should be encouraged to give full play to his tendency, even if it involves experimenting and occasional loss on a job. If a compositor or any other craftsman has after much stress produced a well-executed piece of work of striking originality, it is tantamount to disapproval of his enterprise to discuss cost with him and show that the firm had barely "made even." It may discourage those with the soul of the artist within them, but it will surely put a quietus on the good resolutions of others — those less fortunately endowed, who are compelled to purchase improvement by much plugging and study. To these such



IN DREAMLAND, ALGONQUIN NATIONAL PARK.
GRAND TRUNK RAILWAY SYSTEM.
Photo by J. W. Swan, Montreal.

a criticism is fair notice that if they wish to retain their positions, they must turn out their work as best they can, and thereafter their rule is not the best that is in them, but rather the quickest result that will pass muster. The present writer recalls a friend who owned the leading printing-office in a large inland city, and among his employees was a high-priced, artistic printer, also a friend of this scribe. The employer — and he is a generous soul — was sighing because he had been compelled to give the compositor a substantial increase in wages to meet the offers of a competitor. "He pleases some of our good customers when they have small work to do," he said, "but he's so slow we never have the nerve to charge a profit on his jobs. Other employers see his work and knowing naught of his peculiarities are anxious to secure his services." This was a narrow view. In the first place, this man's work was desired on account of superiority, and particular customers who made a demand for the quality would pay an extra price. Though the firm hesitated to make such a charge to customers otherwise valuable, and utilized the man's power to please in lieu of a "jolly," it was more dignified and satisfactory and much nearer a "sure fetcher" than the proverbial hot bird and cold bottle. Any firm with the money could furnish such "jollies," but it was only the house with the "profitless" man that could give the wanted touch to the printing.

But the man wasn't a "profitless" investment, even if money were lost on every job he turned out. The jobroom of this establishment was not of mean proportions and the work ranged all the way from good to best in design and execution, and some of the jobroom's cleverness and art flowed over into the bookroom and other departments. No one individual was a greater factor in promoting this excellence than the alleged profitless man, who, by the way, was admitted to be all that was desirable, except that, like artists of greater fame but not more painstaking, he would not hurry. While he did but a small proportion of the work, his influence showed in all of it — showed it in the not easily defined something which pleased the patron and gave the house a reputation in its field. The profitless one set the high standard to which his fellow-workmen aspired, and therefore was an inspiration and teacher of them. He was valuable to the house in another way, which the employer overlooked. Ambitious youngsters round town — and the ambitious are preferable to the unambitious as employees — sought employment in the office so they might come under the influence of this artist in his line, which was of no slight advantage to the office.

The employer who is wise in his day and generation will be content to lose a dollar or so on an occasional job — and do it cheerfully — if it but discloses to him an employee who is striving for the best and to put his individuality into his work. Such a one will be encouraged to continue along those lines, for every job of such a character is a better advertisement than any ad. that could be written. It is actually wrong to withhold moral or pecuniary encouragement from a man of this caliber. What does he gain? Plus the satisfaction of delighting his soul by doing his work well, a few dollars more in wages and steady employment, while his work and the influence of it upon that of his fellows may give the firm a reputation on which to build fortunes.

If there are to be men of initiative, the quality must be developed in the boys, and if dollars and cents must be closely considered, it ought to be remembered that a few good workmen will draw more trade of the desirable kind than a company of glib-tongued canvassers, for the accomplished thing is more convincing than persistent assaults of the most ardent promiser. The printer with initiative and taste is the best of trade-getters, and that is worth a great deal. W. B. P.

"THE MENACE OF PRIVILEGE."

BEING the son of his great-minded, large-hearted father, one would hardly expect Henry George, Jr., to write a book without a purpose, and that purpose would necessarily be to show how the burdens of the producers might be lightened and the true interests of civilization advanced. In the "Menace of Privilege" (The Macmillan Company, New York, 421 pages), the son takes up the burden the father laid down, and endeavors to demonstrate that the evils from which the body politic suffers lie not so much in lack of law to meet new conditions, as in the existence of unjust laws. In a word, our author would free society of many of its hereditary and legislative-made trammels, so that man might develop along natural lines. Not elaborate systems of control and restriction of corporations, but merely denuding them of their ill-gotten and unjust privileges, thereby giving man more economic freedom, is the Georgian remedy for present ills and the way to the millennium of which the poets write and "agitators" rave.

Those subscribing to such an economic belief must have unbounded faith in the people — not only in leaders of much initiative, but in the great mass of colorless nobodies, who in obscure corners do their work quietly and to the best of their ability. Perhaps it is by reason of this great faith that Mr. George is able to present such an

array of facts to show the republic has sailed far out in a dangerous sea and yet not merely deny that his volume is the outcry of pessimism, but boldly declare it to be a word of warning and of hope.

Mr. George's vocation is that of a newspaper writer, and he knows his news and how to use it effectively. The boast of Franklin, that in America there were few miserably poor and few very rich, but that a "happy mediocrity" prevailed, is contrasted with current comment on the palatial homes of our great captains of industry and a hint or two of the intense poverty that occasionally pops up its head. Similarly is treated De Tocqueville's remark on the absence of the use of money in elections, which will make some men not so young wonder if the French publicist was as keen an observer as we have been taught to believe. Elections free from pecuniary taint seem to be a dream of the future — not a chronicle of the past — to some. The social equality of Revolutionary times and even fifty years ago is depicted apparently for the purpose of acting as a foil for the published assertion of a reverend notary of New York and Newport society, "that within a decade there has sprung up in our free, democratic United States an exclusive social caste, as valid at certain European courts as an hereditary titled aristocracy — a powerful class of ultra-fashionable millionaires, who at their present rate of ascendency bid fair to patronize royalty itself." And so through chapter after chapter is furnished evidence to show that we have fallen from the high estate of "plain living and high thinking," and are fast approaching the decadent stage politically, socially and morally. In fact, Mr. George draws interesting analogies from the histories of Greece, Rome and of the France of the rotten-before-ripe period. Of course, this unsavory litter is begotten of large fortunes, and the development of those of Carnegie, Rockefellers and others are hastily sketched to show that they came not so much from expert knowledge of the commodities these "captains" dealt in, or their ability to "handle" men, as from privileges of one kind and another that had been in some way wrested from the people. Privilege is the mother of all the great evils, including divorce, according to our author. Therefore the remedy is to rally to the age-old battle-cry, "Equal rights for all, special privileges for none," and get back to the natural order of things. Being a George, the central idea of the author's reform would be one tax, and that on land values.



FEEDING THE DUCKS.

— New Zealand Graphic.

There are chapters on labor organizations, the dangers of unionism and cognate questions, such as the issuance of injunctions, the bias of the judiciary, the bondage of the press, etc., that might well be made the subject of a special article, so closely are these matters brought home to devotees of the graphic arts in these strenuous days. They contain so much that is enlightening that the passing comment of a reviewer's note would be unjust to author and interested reader.

This is not the place to discuss the adequacy or inadequacy of the single tax, or to say that under it sin and crime would lessen; that the tendency to an aristocratic caste would disappear, and the trend of government change from centralized, solidified, one-man power toward democratic, decentralized communities. But Mr. George has written a book that is a storehouse of fact and arsenal of argument for the reformer, be he single-taxer or socialistically inclined, and therefore full of contempt for the individualist. The citizen of conservative tendencies who says, with Pope, "whatever is is right," should read it if he wants to know some of the facts on which all schools of radical thought are built, and we venture there are some chapters which will not only astonish but hold his attention as though they were from a novel. Mr. George has a readable style and is particularly forceful and happy in those portions of his work in which he traces the development and effects of what he deems evils. It is the creditable effort of a sincere lover of and believer in man. W. B. P.

OVERRATED.

I do not hesitate to declare, and I am prepared to prove by extract if required, that the great, dignified journals of the past exist only in the imagination of those who talk and write about them. Distance in this matter lends great enchantment.

The general contents of the daily press years ago would greatly surprise the present-day reader of newspapers. Only thirty years ago many newspapers were accustomed to print topics now unmentionable. The modern newspaper has many faults, but it is at least decent, and it does not give the rest of the world the impression that English life largely centers round the divorce court and the prize ring.— *Sir Alfred Harmsworth, in the World To-Day.*

REFERRED TO MR. NORMAN HAPGOOD.

A man went into a chemist's shop and bought a bottle of some patent stuff, which was advertised thus:

NO MORE COUGHS.
NO MORE COLDS.
50 CENTS THE BOTTLE.

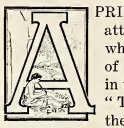
Three days later he went to the chemist, complaining that his throat was stopped up, and that he could scarcely breathe. "I've drunk all that patent cough mixture," he said.

"Drunk it?" yelled the chemist. "Why that's an India-rubber solution to put on the soles of your boots."— *The Metropolitan.*

Written for THE INLAND PRINTER.

THE TRADE JOURNAL A NECESSITY.

BY JOHN H. CLAYTON.



PRINTER whose ability has earned attention all over the United States, when questioned as to his opinion of the different journals published in the interest of our trade, replied: "There's really nothing new in them. It's the same old thing over and over again. No man should contribute to a technical paper unless he has something original to say. Yet I constantly find articles which bear evidence of padding, evidently intended more as money-making propositions than anything else."

If these words were uttered by a nonentity, one could afford to pass them by with a smile at their author's ignorance. But the man who used them is a familiar figure in the upper circles of printing art — a printer whose opinion is greatly valued on matters typographical. If his criticism is justified, then the labor of many years has been wasted, the energy of hundreds of earnest, studious workers is nought. For progress is always marked by improvement, and "the same old thing over and over again" is certainly not indicative of advancement.

Further, a most lamentable depreciation in editorial ability will have to be admitted, with a corresponding lack of discernment among the technical readers of the various journals. An intolerable idea — a position which should be immediately changed, even if the only way were the annihilation of all the existing trade papers and the commencing afresh.

But is the impeachment true?

Even though our critical friend has undoubtedly done much to elevate printing, has imparted fresh life and vigor by his characteristic jobwork and the originality of his designs, is his decision to be taken as representing the expressed opinion of progressive printers the world over?

The most superficial reader will give the charge an emphatic denial. A careful inquiry shows its utter absurdity, its foolishness.

Going back to the year 1883, when the first number of THE INLAND PRINTER was issued, and reviewing each succeeding volume, one is brought in contact with a remarkable growth, a steady, persistent improvement in editorials, in typography, in artistic cover-designing. The technical information contained in this one journal alone during the comparatively short period it has existed has elevated and helped many thousands of workers and called forth spontaneous expressions of admiration and approval.

Thousands of miles across the ocean, in Australia, we meet with the same story of the trade

journals' persistence. There the paper is awaited with an eagerness which seems exaggerated to the complacent "home" reader. I have seen groups of enthusiasts gathered together on "American mail day" who are temporarily oblivious to everything but the familiar "9 by 12." And I know from personal contact that these people are genuinely grateful for the help the paper brings.

Superficial reading is largely responsible for erroneous ideas. The man who merely "skims over" the pages will certainly not absorb the good they contain, for printing comes under the category of "work." Careful attention is necessary if one is to derive lasting information.

It might not be amiss to say right here that investigation resulting from our unthinking friend's remarks disposes of the "bogey" raised by a section of employers that printers care nothing for their work outside of shop hours. Some do not. But they bear no comparison with the number who do.

Among the many "crackajacks" whom I have met, there has been but one who was not a subscriber to a trade journal—and he borrowed it! Art printers recognize the futility of dispensing with its services in their efforts to lead; the ambitious tyro sees the necessity of subscribing if he would mount to the top.

The advertising printer, the stoneman, the specialist, the "all-round" man, the estimator; pressmen, machine operators, patentees; aspiring compositors as well as shrewd employers, are represented in the number who deem it essential to place their names on the subscription list of one or more of the modern technical papers. And they would not do it unless they benefited from the proceeding.

Such an array forms the strongest denial of the charges I have mentioned.

There always have been — and presumably always will be — persons of a carping, hypercritical temperament, who, envying the good work of others, seek to depreciate it.

But, happily, they represent an insignificant minority. The great majority recognize the absolute need of a progressive trade journal and are always ready to say so.

AN EASY RULE.

There is one general rule by which even the most ignorant advertiser can shape his course, and that is, first and last, to advertise in the paper he likes to read. There is no better guide-post. No matter how small or large a paper may be, he has his pet one, just as he has his pet rooster or hen, or friend. After that comes the second best; and after that he is likely to be influenced merely by the amount of advertising or other feature carried in the third, fourth, fifth, etc., paper.— *Poultry News.*

THE HOPPERTOWN GAZETTE.

There is a certain journal that arrives here once a week.
It is the proper thing to have when all the news you seek.
It's full of information from the first page to the last.
It tells you of the future, of the present and the past.
It's always very accurate, and you can safely bet
A thing is true when printed in the Hoppertown *Gazette.*

I always like to sit and read the good old-fashioned news
Contained within its columns and the interchange of views.
It has no gaudy pictures of the yellow-journal style,
Its head-lines can't be read with ease for more than half a mile.
Its insides are of boiler plate and pale pill ads., but yet
There's quite a lot of reading in the Hoppertown *Gazette.*

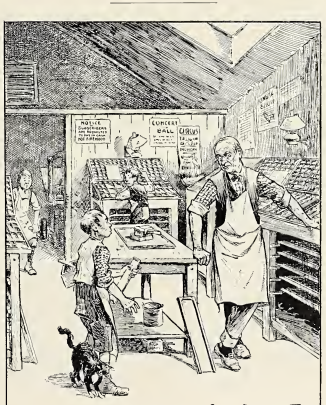
The editor is not a very handsome sort of guy.
He sits and sees delinquents by the legion going by.
He gets his three squares every day, that is to say, some days,
When some subscriber happens to forget himself and pays,
But still, with all his troubles, it's seldom that you get
A more delightful paper than the Hoppertown *Gazette.*

It says: "Hank Jones is building a new hencoop on his farm."
And, "Grandma Higgins slipped the other day and sprained her arm."
And, "Jasper Johnson's waiting now on Miss Luella Wing,
The wedding bells, so it is said, are just about to ring.
Lots of rain here lately and the ground is most too wet.
Please settle your subscription to the Hoppertown *Gazette.*

"Amos Smith got drunk last week and now he's feeling bad.
Party down at Kay's last night. Pleasant time was had.
Baby boy at William Nye's. Mother is doing well.
News are mighty scarce this week. There ain't much to tell.
We've got a few outstanding bills that surely must be met,
So please call in and settle with the Hoppertown *Gazette.*

"Henry Brown is thinking some of building a new fence.
Good boy, Henry. Let us hope that you will soon commence.
Andy Wilson's driving now quite a bit at night.
Ah, there, Andy, what's her name? You are out of sight.
Bill Hinds was here from Bangor on Thursday of last week.
John Mudge's duck boat on the creek has went and sprang a leak."
That's the kind of wholesome news you're always sure to get
When you let your optics wander o'er the Hoppertown *Gazette.*

— *Roy K. Moulton, in Western Publisher.*



SHORT SORTS.

JOE MARKS (Father of the Ballaroo *Times* Chapel)— "Please, sir, could we git some wages to-day, as we're all very short?"

PROPRIETOR (absent-mindedly)— "Durn it, boy, don't worry me now; can't ye turn for 'em?"

— *Claude Marquet, in Cowan's.*



Engraved by The Inland-Walton Company.

LUMBERING IN COOS COUNTY, OREGON.

Photo by Ernest A. Stauff. Courtesy of H. J. Crippen, Coquille, Oregon.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

SENDS THE FIRST MONTH'S DUES.

To the Editor: NEW YORK, Jan. 19, 1906.

Mr. Putnam Drew seems to have "hit the nail on the head" in this month's issue of your "goldmine."

Here's the first month's dues from this little shop for "The National League of Printing Plants."

We rather incline to the belief that Mr. Drew would make a first-class secretary-treasurer. Yours truly,

N. Y. BOND AND TICKET CO.

THOUGHT IT WAS A PATENT MEDICINE.

To the Editor: PARIS, FRANCE, Dec. 16, 1905.

You will certainly be pleased in reading the enclosed post-card just received from one of my customers. This will prove that your American papers are read in France, though the meaning of the advertisements is not always understood. In this case it is most funny and it will give you an idea of the kind of correspondence we sometimes receive after our printers have read your advertisements. We should say that the printer, Mr. Ducloz, is among the largest in France. RADIGUET & CAPET.

MR. RADIGUET. — At what price can you furnish one bottle of the good tonic (Try It) advertised by the Barnes-Crosby Company, New York, in the American trade journals?

MASTER PRINTERS SHOULD JOIN.

To the Editor: TOLEDO, OHIO, Jan. 4, 1906.

I have read Mr. Drew's article in regard to a national organization of a printers' league, and will say that I am heartily in favor of it. The master printers throughout the country need a general education on prices. Such an organization will accomplish the desired result.

We are doing a great deal of good, but if we would hear what other organizations are doing could go ahead much faster and with full confidence.

A. J. KAEMLIN,
Secretary Master Printers' Association.

PRINTING ON WOOD.

To the Editor: ALLENTOWN, PA., Dec. 31, 1095.

In a recent number of THE INLAND PRINTER appeared an article recommending the use of false platens for presses to facilitate printing on wood of different thicknesses.

While such a device is not a new thing, it may be of value to the majority of operators of printing plants to know that we have been equipping our Pilot Wood Printing Presses for many years with what we term "removable platens," which are exactly the same as the referred to "false platens." These plates are graduated to suit the various thicknesses of wood to be printed and have become very popular with people who do not want to install separate presses for each thickness of wood.

It is with absolute safety and efficiency that these plates may be used on our presses, because the motions are simple and direct — no cams — and this continuous movement minimizes the danger of feed, as there being no dwell, there is no sudden starting up, hence the costs of repairs and breakages are low.

As you have already referred to this practical platen device it might be well perhaps for you to make mention of the fact that we are in business to supply it, and thus combine its recommendation with the knowledge of where to get it. L. F. GRAMMES & SONS.

NO NIGHT WORK IN FINLAND.

To the Editor: NEW YORK, Jan. 27, 1906.

In these days when so much is said about the "unreasonable demand" of the Typographical Union in requesting an eight-hour day, it would be interesting for the employer to learn that the American compositor is years behind in "demands," compared with his brothers across the sea. As an instance of advanced demands, the Typographical Union in Finland (Russia) is unrivaled. It says:

"WHEREAS, The regular and irregular night work suppresses the natural order of life, prematurely destroys the workingman's physical and mental powers, debilitates the energy and causes moral degradation; be it

"*Resolved*, That no work shall be done in any composing-room after 12 o'clock midnight."

This resolution was passed at the annual meeting of the Typographical Union of Finland, lately held at Helsingfors, and passed with a vote of 794 for and 153 against. All were in favor of the abolishment of night work; the 153 voted against in favor of an irregular night-work allowance.

The union explains its action in the following sentence: "Where it is a question of human rights, regard should not be taken of the desire of private individuals or the public to read morning papers."

The night-work committee reporting to the union says that "it had hoped that the high scale for night work and the advanced rate for work after 2 o'clock now in force should limit said work to certain offices, but experience has proven this to be ineffective."

In explanation, may say that the union has eight hours and that thirty-two offices will be affected by the law.

T. R. KUMALEHTO.

ST. BRIDE'S NOT SUPPORTED BY TRADES.

To the Editor: LONDON, Jan. 17, 1906.

In the December issue of THE INLAND PRINTER, on page 415, there is an item upon "Lithographic Trade Schools in Europe." The information given about St. Bride Institute is scarcely correct, and from the title of the article I am inclined to infer that the question embodied schools promoted by the trade. If I am right in this conjecture, then there is no such school in this country. The lithographic printing trade does not promote or support financially any printing school, nor does the trade give any prizes to any such schools.

The printing schools in this country are mainly municipal undertakings. In the case of this (St. Bride) institute, the school is the result of a vote of the inhabitants of this district given at a meeting of the parishioners, at the time when it was being decided how certain old "charity moneys" could be best expended to the advantage of the locality. The printing school was only one of the various demands made, and the Charity Commissioners drew up a scheme, providing for a swimming bath, gymnasium, print-

ing school, etc. No doubt, a few printers supported the claim for a printing school, but printers — either letterpress or lithographic — in an organized body of employers or employees, had little or nothing to do with the origin of this school; nor do such bodies assist in an appreciable way in supporting them. A few prizes are given by the Master Printers' Association and the Printers' Managers and Overseers' Association, which, of course, are highly appreciated by the students.

The apparent misunderstanding in the article is one which any one can readily make. To clear away such an error, I may say that St. Bride Foundation Institute has rooms to let, and such rooms are let to many organizations, including the Institute of Printers and Kindred Trades.

CHARLES HARRAP.

DOUBLE COVER-DESIGN.

To the Editor: DINUBA, CAL., Dec. 16, 1905.

We are admirers and regular subscribers of your publication and always examine it in detail whenever it enters our office, which accounts for our finding something out of the ordinary.

It happened that your December number was leaning against the editor's desk inverted, and from a distance of ten or fifteen feet the cover-design seemed just as attractive inverted as when it was right side up. To try this it should be in a dim light — the shade under the child's arms gives the appearance of eyes, the child's head the nose and the angel's head forms the mouth of a dragon.

PAUL C. HURST.

WHO CAN HELP HIM?

To the Editor: CHATTANOOGA, TENN., Jan. 7, 1906.

I have been working fifteen months at the printers' trade, but am under a very bad foreman. I have learned something, but it has been under great disadvantages. The foreman will not show one, and he did not like it because I showed him a copy of the Typographical Union's constitution and by-laws and reminded him of his neglect of duty toward me (two previous apprentices having quit him on account of his injustice to them), and because I have to get the compositors to show me, and other reasons. I therefore wish to know your terms, also the length of time required to complete the course in your technical school. I would like to get some odd-time work to pay my board, such as selling papers, bookkeeping, or something else. I have kept books satisfactorily and could take a light set in my spare time. Very best of references. I wish to learn the printing business and to read proof, as I am otherwise qualified for it.

T. H. E.

AN OPEN LETTER FROM MR. PUTNAM DREW.

To the Editor: NEW YORK, Jan. 25, 1906.

From what you tell me as to the many favorable replies to my suggestion for a "National League of American Printing Plants," it seems to me that the time and conditions are ripe for the instant culmination of such a movement. There is a growing feeling that the energy now spent in fighting one another and employees can be much better spent in preventing buyers of printing from getting the printers' profit. This can only be done by a national organization which will cut out all reference to labor and work for a national, equable price scale — not only for work done but for supplies bought. Every set of men who have anything to sell to the printer — paper, ink, etc.— have their own close organization and the printer must not only pay their price for goods, but he must pay just as much as the rank outsider who is not a printer. The customer who has a job he wants done can go to the paper-dealer and buy just as cheaply as can the printer. And perhaps cheaper. I've known such instances. Then the customer can browbeat the printer and make him handle the paper for nothing. In other words, the guileless printerman gets the double cross all the time. High prices for supplies, low prices for product — and no redress as at present organized. All that has seemed to enter the vacuous craniums of the men who have promoted previous organizations among master printers has been the grim determination to soak the employee and make him pay for the mistakes of his employer by working long hours for little pay.

Now, Mr. Editor, these things are true. I know they will not set well with the men who sell and with the men who are fighting labor. But the average honest, industrious printer, who owns his own little or big shop, will hail with joy the formation of an organization which will say "23" to the further admission of supply men into the councils of the master printer; which will taboo the discussion in any shape of the labor question — that will adjust itself; which will gradually perfect a scale of prices for product that will compel the customer to patronize his home printer and pay a decent price therefor. This is the genesis of my thought in this matter. The details can readily be worked out.

Here is what I propose, Mr. Editor: Let every man who believes in fair play for all — employer, employee, supply man and customer — send in his name, name of his plant and other information about his needs and 25 cents for the first month's dues of the new organization. Let this be sent to Mr. A. H. McQuilkin, editor of THE INLAND PRINTER, 130 Sherman street, Chicago. Every master printer in America knows of and respects Mr. McQuilkin. Let him be the chairman of the first executive committee of "The National League of American Printing Plants" and let him suggest two others who shall work with him in the formation of a constitution and by-laws for the organization. But send in your names and quarters. Unless practically all the master printers of America join in the movement, it will prove abortive. If you will at once take this matter up, the organization can start with ten thousand members and have $2,500 in its treasury to begin the propaganda with. Just write Mr. McQuilkin this: "Count me in. Here's the quarter!" Or, if you live South, call it "two bits." It will mean just the same.

Let us see if we can not ourselves declare a new Declaration of Independence. Surely our grievances are as vital as were those of our forbears in King George's time. Surely we have as great a spirit for the resistance of further oppression as had they. *Let's do it.*

PUTNAM DREW.

EDUCATION IN ESTIMATING IS NEEDED.

To the Editor: PHILADELPHIA, PA., Jan. 31, 1906.

Without discussing the merits of the controversy, as to whether there shall be an eight-hour day and a closed shop, or nine hours and an open shop, let me call attention to one or two matters that have been suggested during the continuance of the strike. As we talked the matter over with our employees at the beginning of the difficulty and arrived at an understanding which was loyally adhered to by the employees, our establishment was one of the very few in any of the larger cities not affected by the misunderstanding. We are in a position, therefore, to speak frankly on the subject, because it has been conclusively

demonstrated that there is such a thing as absolute loyalty on the part of the employees which can not be swerved, no matter how great temptations may be offered them by the leaders of the union on the one hand or unscrupulous proprietors on the other, who do not hesitate to offer tempting baits in order to demoralize the employees of a competitor.

The point we want to bring out in this connection, however, and which affords the only reason for this communication, is that, as a class, proprietors of printing establishments fool themselves or allow themselves to be fooled by those in charge as to the actual time required to turn out a job. To such an extent is this true that it is a positive menace to the printing trade as a whole. Go into any establishment almost that you will and ask how long it will take to lock up a form, and then keep strict account of the time that it actually takes and you will find a discrepancy of from twenty-five to fifty per cent between "how long it ought to take" and "how long it did take." The same is true in regard to composition, especially on jobwork, and on most kinds of presswork. The public gets the benefit of these mistakes and buys its printing at from twenty-five to fifty per cent cheaper than it ought to or is entitled to. What is more, it not infrequently happens that employers expect more than is possible from their employees. They estimate too closely and then blame it on the employees if the time slip shows that it has taken longer than they estimated on.

Let us be frank and honest, and confess that this is a hardship and injustice on the employees. The average printer will tell you, "If I estimate any more time than I am doing I will lose the work." Probably he will lose some, and a good many printers would make more money by losing work occasionally than they would by getting pretty much every order that is offered them. What is needed is a genuine waking-up all along the line to the fact that printing is an art and not simply a trade. There is no reason why an employer should require his employees to work until their tongues hang out or under the lash, simply because he is underestimating the time reasonably required on the orders he is securing. It is all well enough to blame it on the printers, but let the reform in this direction, as it must in practically every other, begin at the top. Let the bigger houses make a more liberal allowance of time in making their estimates and the smaller houses will follow as a matter of course. The average proprietor of a printing establishment seems to be afraid that his ledger will show a profit at the end of the year outside of what he expends in new machinery and in building up his plant. He is eternally trying to see how close he can drive to the brink without going over. The result is that the printing trade is one of the worst of the industries, so far as the matter of profits is concerned.

Printers proverbially have bad credit with the banks and financial institutions. Why? Simply because as a class they do not make money, but waste their valuable time in fiddling over questions as to how they can reduce the cost and underbid the other fellow. Every time they get a machine that runs faster and turns out more work than the old machine did, they immediately proceed to shade their prices accordingly, so that they are just as bad off as they were before.

If an eight-hour day is finally decided upon in most of the other leading industries, it will come into the printing trade, no matter what the proprietors may think about it at present. They may as well begin to prepare for it now as to be taken unawares later. The way to prepare for it is to look to the matter of prices. The whole printing trade needs adjustment in that respect, because printed matter is cheaper than any other commodity in proportion to the amount of labor, brains and capital that is required to produce it. The milliner will take a few artificial flowers, a little velvet and ribbon, and in an hour or two produce a hat which sells all the way from $5 to $50. The average printer will set his whole establishment in motion to produce an artistic result in printing, lie awake at night and worry about it, and when the job is finally turned out, like as not, he will find that he underestimated the time, and consequently didn't make any profit. Then if he is unreasonable he will damn his employees and blame them with his own faults, whereas the truth of the matter is that he is small-minded and doesn't recognize that the public is willing to pay a reasonable price for its printing, if he has but the courage to demand it.

Some years ago the Philadelphia printers gave a dinner at one of the leading hostelries. One of the few printers who has made money at the business, an old man over



THE BASKETMAKER.
From collection of H. W. Fay, DeKalb, Illinois.

seventy years of age, indulged a little too freely and got hilarious. He wanted to make a speech after every regular speaker had concluded. His friends pulled his coat-tails, however, and kept him from making a fool of himself, until finally the last speaker had concluded. Then he arose again and began waving his arms and said he wanted to "make a few remarks." Every one felt cheerful and the toastmaster, evidently concluding that it wouldn't do any harm to let the old gentleman ramble for a few minutes, at last recognized him. His speech was about as follows: "I have sat here for three hours listening to you fellows telling about how to save a cent on this job and half a cent on that job. Your discussion is pretty much like some of the discussions in the Middle Ages, when they spent a great deal of time to try to determine how many angels can

dance on the point of a needle. One of you thinks that by hurrying up a little more it ought to be possible to save a few cents on the presswork, while the next fellow thinks it could be saved on composition. The truth of the matter is that you are all small-minded and don't know what moneymaking is, while men like Rockefeller are rolling up hundreds of millions in oil, Carnegie, Schwab and Fricke and his followers in steel, Wanamaker, Field and men like them in merchandising. The printers go on from year to year selling their printed matter cheaper, making less profit and doing a bigger business. I repeat that you don't know what moneymaking is." By this time most of the other printers got excited and pulled the old man back into his seat. A good many shook their heads and said it was too bad he had disgraced himself by talking like that. I have forgotten everything else that was uttered at that dinner, and I believe that I am just as well off, because in reality it was the only real, plain, matter-of-fact truth that was uttered that was worth remembering, and the great pity is that every printer who attended that dinner didn't remember it.

What is needed is a campaign of education all along the line. Printers, as a class, do not know how much time it takes to turn out a job. They fool themselves nine times out of ten, and that is why they do not make money. I have paid out $1,000,000 to labor during the past thirty years, and I know that employees are often unreasonable and ungrateful, but I do say that I sympathize with employees in most branches of the trade, because the employers underestimate cost and do not have the courage to do business on business principles in keeping with the vastness and importance of the industry. What good is it to the employers to maintain a nine-hour or even a ten-hour day if they are going to give all the advantage away to the public? If there ever was a time in the history of the industry when there should be an awakening along the lines indicated, this is that time.

E. N. Haag,
Of Haag & Parris, Printers for the Trade.

FOR UNIFORM COST OF PRODUCTION.

To the Editor: St. Paul, Minn., Jan. 15, 1906.

I read with much interest Mr. Putnam Drew's article in the January Inland Printer on "The National League of American Printing Plants," and afterward the one "Dum Spiro, Spero."

I am not the owner of a printing plant, but a man of long service and large experience in the craft, part of the time in positions of responsibility, where the questions you touch upon were met.

I think the proposed organization is the right thing and within the proper field, but would suggest a possible extension of its field in the relations outlined below. In the remark regarding the effect of this league as tending toward *uniformity in selling price* and the normal distribution of work thereunder, there is presented an opening for bringing out an opinion which I have held for years and frequently expressed here and elsewhere. It is this:

The principal factor in steady, approximately uniform prices for finished product in the printing business is uniformity of *unit-production* cost.

Now, while the proposed league's operations would tend to take care of this, in so far as material supplies were concerned, and also of selling prices, the latter would be largely by arbitrary rule. The true basis in fixing any selling price is the labor involved in the production of that article; and, in printing product, labor applied within the printing-office is by far the greater item.

It seems to me that unit cost can be best equalized (at least within specified competitive zones or areas) by the making of *district or zonal scales* by the Typographical Union workmen instead of the local scales now prevailing. Such scales should be based upon the scale of the largest printing center with the best facilities (usually the one having the highest scale) in the district, with proper differentials for other points therein calculated upon the ratio of expense for the same standard of living in the various points compared with the basic point, together with freight rates one or both ways to competitive and supply points as location may require.

This should result in practically the same cost for all points per unit of production, the greater ratio of general expense to the "productive labor" employed, in the case of larger places, being quite offset by the greater efficiency of workmen and plant usually found in the city printing centers.

Selling prices based upon such an approximate uniformity of costs would, I think, cause a better — because a more natural — distribution of work, the tendency being for all but specialties to be done where the work originates — Chicago work in Chicago, Podunk work in Podunk, etc.

With unit production cost approximately uniform, it would be much easier, in connection with the coöperative features of the league, to establish something like uniformity in selling price. We would thus have scientific cost and price making, and as nearly fair and steady returns for the energies expended in the printing industry as it is possible to obtain under our general competitive system of business.

When the present unnecessary struggle between a portion of the producing and contracting printers terminates (and the sooner the better, for the eight-hour day and the union shop are facts already), the adjustments needed for the future welfare of the industry, which should have been made during the past eighteen months, ought to be taken up in earnest. I think this feature of *parity of unit cost* is a very important one, and that the zonal differential scale is the best means of reaching it. The Typographical Union possesses the power to put it into effect, but it lacks fulness of data upon which to formulate the equations required in the solution of the problem. Some years would be required for it, unaided, to accumulate all the statistics necessary, but much of this information is already in the hands of, or easily obtainable by, the contracting printers of the country through their organizations.

The Typothetæ, or the master printers, or the new league, could thus use to some purpose its energies by initiating coöperation with the Typographical Union in a movement of this kind for the mutual welfare of those engaged in the printing industry of North America.

Charles J. Schott.

OCCUPIES A UNIQUE POSITION.

Each month we look forward with much pleasure to the receipt of your valued journal, and appreciate very much the artistic excellence of the work, as well as the fact that it occupies a unique position among the trade journals, and is of great assistance to the craft.— *J. & A. McMillan, Saint John, New Brunswick.*

DISTURBED THE MUSE.

"Ah! What are you writing on?" the visitor asked.

"Paper," retorted the poet. For he was human, after all, and had been trying to find a rhyme for "film."— *Philadelphia Ledger.*

Written for THE INLAND PRINTER.

PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.

NO advance appears to have been made in the negotiations between French master printers and their workmen regarding the proposed nine-hours' movement for May next. A preliminary meeting of delegates from the Typographical Society and the Union of Master Printers has been held, but what transpired has not been officially announced. From what can be gathered by inquiry, the men put forth various claims, insisting particularly on the necessity for the reduction of hours; the employers' delegates remained silent and finally decided to bring the matter before their union at an early date and give a definite reply to the demands formulated. Since this preliminary conference, a notice has been sent to every member of the Union of Master Printers, calling them to a meeting on February 3, the agenda for which is as follows: (a) Application of the principle of a nine-hour day from May 1; (b) Unification of compositors and machine-minders' wages, according to geographical regions; (c) Application of the apprentice regulations voted at the Bordeaux congress; (d) Adoption of a composing-machine tariff; (e) Abolition of piece work, to be replaced by time work or by piece work done by companionships, the members of which shall have an equal share in the pay. The attitude of the members of the Masters' Union at this meeting will doubtless determine the course of events for the year. Should there be a disposition to discuss with the men, a friendly settlement may be arrived at, but should the demands be repulsed, a general strike is almost certain to ensue. On the first article of the program, the application of a nine-hour day, the men are resolved to stand firm. The other reforms are of lesser importance and would probably be dropped if the reduction of hours were conceded. The men's union is organizing all its forces and drawing upon every reserve in preparation for the struggle, and some interesting developments may be expected during the next three months.

OWING to the introduction of composing machines, the present moment is not so favorable as it might otherwise have been toward the labor movement. Even in Paris the weeding-out of the old-time "*bourreurs de lignes*" which inevitably follows the introduction of mechanical composition has not yet been completed; in provincial towns the adoption of composing machines frequently leads to strikes, the introduction of women into the office or the turning out of union men. The two latest disputes of this nature have been at Rouen and at Basancon, in which latter town the "Edair-Comtois" has been closed to union men after a bitter quarrel.

THE New York *Herald* (European edition) is installing another Goss Straightline printing-press, making the second within a few months. When the *Herald* first made its appearance in Paris it was printed on Marinoni flat-bed perfecting presses. Owing to increased circulation these were discarded in favor of Cox Duplex presses, which were last year supplanted, owing to still further increased circulation, by a Goss Straightline. A second press has, however, been found necessary, and is at the present moment under installation. The Cox presses turned out have gone to Switzerland, where they will be used in the production of a daily paper. As the result of a visit to the *Herald* machine-room a few days ago, three Cox Duplex presses were ordered for a printing-office in Egypt. In the photo-engraving department established by the *Herald* some months ago, there is a particularly fine selection of American machines and appliances. All the illustrations for the journal are executed on the premises, and a large amount of outside work is also undertaken. The best illustrated work, that appearing in the weekly art supplement, is also printed on an American press — the Miehle.

ONLY journalism would cause a high-speed motor boat to be constructed in six days, and this record-breaking performance has been accomplished by the Parisian Journal *Le Matin*. Owing to the meagerness of the Spanish telegraphic communication from Algeciras, where the European conference was to be held, it was desired to send messages via Gibraltar, from which town there are four wires to London, then by special wire to Paris. Unfortunately there are six miles of water between Algeciras and Gibraltar. The manager of the journal sent for the representative of the Mercedes automobile firm and told him to go ahead on the construction of a motor boat to be ready to take the water before the opening of the conference, six days off. There was a characteristic shrug of the shoulders, which meant "impossible." The same evening, however, an engineer set off for the Mercedes factory in Germany in search of a powerful motor, and at the same time an order was placed with a Paris firm for the construction of a hull. Before the end of the week a forty horse-power motor had been found, a hull constructed, trial trips run on the Seine and the craft sent by rail to Mar-



GLADYS.

seilles, where it was shipped immediately for Gibraltar and put into commission the following day.

OWING to the increased cost of all raw material, the French Society of Paper Manufacturers has decided to increase the price of all paper ten per cent; the increase dating from January 1, 1906.

THE tax proposed by the Paris Municipal Council on all printed matter distributed in the streets of the capital will be abandoned in view of the opposition which has been formed against it. The municipality had hoped to gain $120,000 a year by this new tax, which sum would have been employed for the cleaning of the streets. The Finance Department, however, fixed the tax so high that the section of the printing trade specializing this class of work would have been completely crippled and some fifty small printers ruined. As the only outcome of the tax appeared to be to injure trade, without putting anything in the pocket of the municipality of the government, the decision to leave well enough alone has been a wise one.

THE National Printing Works, which for the past two or three years have been under course of construction, have for several months been deserted by the builders, but have not yet been taken possession of by the printers. It is, however, a part of the policy of all governmental bodies not to move rapidly, and French administration is no exception to the rule. One million four hundred and thirty-two thousand four hundred and twenty dollars have been voted by the Senate for the working expenses of the printery, and it has been decided that on the extra parliamentary commission, formed to study the working of the National Printing-office, two workmen shall be admitted from each section of the trade.

LAW is another animal noted for its leisurely movements. In April, 1895, a Paris newspaper ordered a new printing machine from the firm of Derriey. Before the installation took place the management of the paper was changed, and the new manager refused to accept the machine, on the grounds that complete trials had not taken place and that the order had not been definitely given. A lawsuit ensued, and in January, 1906, nearly eleven years after, it was found that the journal must either take or pay for the machine.

IN a display competition organized by the *Annales de l'Imprimerie*, a Belgian trade paper, well printed on modern lines, it is instructive to note the complete failure of France to make a show. In Section B, for a full-page quarto advertisement, the first prize is taken by a London compositor, the second goes to Germany, third to London, fourth to Germany, fifth to Belgium and sixth to Germany. The *Annales de l'Imprimerie* is the Belgian exponent of modern display, as it has been known in America for many years. It is curious that nearly all the prizes should be carried off by foreigners, and the only neighboring nation employing the same language should make no show whatever.

NEEDS IT REGULARLY.

THE INLAND PRINTER was my text-book for years, but recently I have been plugging along with an occasional copy purchased when in the city, but find that the hunger for the art's latest can only be satisfied by regular visits of THE INLAND PRINTER. — *R. A. Turner, Lake Benton, Minnesota.*

KEEPS HIM POSTED.

I could not get along in the printing business without THE INLAND PRINTER. It keeps me abreast with the times. — *P. McBride, Mitchell, Indiana.*

Written for THE INLAND PRINTER.

AUSTRALASIAN NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE opinion is now generally expressed that Australia has entered a period of general prosperity, and there is good reason to believe that the balance of trade is once again largely in favor of the Commonwealth. One thing, however, to be feared is an inflow of foreign capital. When outside money is not needed — as is now the case — it always happens that capitalists in Europe, attracted by flourishing conditions, pour in an additional supply. In 1893 and the three or four years that followed, outside money would have been welcome, and could have been advantageously invested. Now, however, and for some time to come, it is likely to do more harm than good, and if the result be loss to those who send it they have only themselves to blame. It was the vast influence of money from abroad that caused the boom in the eighties and the crash that followed after the tide had turned, and money not only ceased to flow in but began to flow out. To show the improved state of affairs, the balance sheet of one bank alone — the Bank of New South Wales — shows an increase in deposits for the past twelve months of £2,300,000. Nearly every printing firm announces that they are doing brisk business, and are working overtime and putting on extra men. Excellent seasons, with enhanced prices for wool, grain and minerals, are the causes of this bright state of affairs, and as printers must necessarily share in the general prosperity of a community, it is fervently to be wished that the improvement will go on increasing.

IN Australia the makers of preserved foods squeak just about the loudest and shrillest of all when any alteration is made in the tariff which affects their interests, but it has just come to light that jam manufacturers, whose products are highly protected, both directly and indirectly, send to Germany for millions of jam labels, which can be printed just as well in Australia as in any other country. Printers, of course, complained of the anomaly to the commission which is now sitting and inquiring into the working of the tariff, and advocated that heavier duties should be placed on imported printed matter. Yet, at the same time, what will be thought of Australian printers, who secure Australian work, having the jobs set up here, and then sending matrices to England, so that stereotypes may be taken and the job worked off there (probably in some sweating den), instead of it being done in this country? Yet such is the case. The employing printer took care not to tender this information to the tariff commission. Had an employee done so, however, his cake would pretty soon have been turned into dough!

SINCE the disjointed colonies of Australia federated, and became welded together as States of the Commonwealth, there have been continual bickerings and dissatisfaction with the administration of affairs, not the least of which may be aptly termed the "battle for the stamps." Up to now each State designs and provides its own issue of postage stamps. It is now, however, proposed to adopt a uniform issue and have all stamps printed at the South Australian Government Printing-office. This has caused dissatisfaction to New South Wales, which seems to consider itself the aggrieved State of the Commonwealth, and authorities are protesting vigorously against the transfer of a valued privilege to a minor State possessing scarcely a fifth of the population or revenue of New South Wales. The chief argument in favor of the change is one of economy, inasmuch as the South Australian Government Printer says he can print the stamps at 2¼d. (4½ cents)

per thousand, while the government printer in New South Wales says that such work can not be satisfactorily performed under 5½d. (11 cents) per thousand. In Queensland the cost of printing stamps runs as high as 20 cents per thousand. Experts, however, say that 4½ cents per thousand is too absurdly low to call for serious notice, and that even if it were possible to carry out the contract at such a figure, the result would inevitably be a loss in quality and accuracy of production. Others, again, say that the South Australian price would not even cover the cost of the paper, let alone printing, gumming and perforating. For some occult reason the Adelaide postoffice what is called the "unjust deprivation of the State's rights and privileges."

SINCE the typewriter appeared in the world's arena it has been one of the most vigorous opponents of the printer, and once again it has given the printing-press a stiff blow in the solar plexus. By a rule of the law courts promulgated a considerable time ago, it was ordered that all notes of evidence in a trial must be submitted in print to the full court in the event of an appeal. This was considered a hardship, particularly in the case of litigants not having ample means. A little while back a respondent in a divorce case obtained leave to proceed "*in forma pauperis*"



CHINESE COMPOSITORS IN OFFICE OF CHINA BAPTIST PUBLICATION SOCIETY, SHAMEEN, CANTON, CHINA.
Courtesy M. L. Brown, Canton.

people are regarded by federal authorities as particularly skilled and efficient philatelists, but grievous mistakes have been made by them. For instance, in the printing of the 8d. South Australian stamp in 1904 an error was made and not discovered until after issue, a mistake which has rendered this little postage label worth £10 each to collectors. It is worth mentioning that there are always howls of protest by people in New South Wales when work is sent to another Australian State, but when orders are given, say, to Germany or any other European country, never a word is heard. Quite recently the railway authorities in New South Wales (all railways are owned by the government in Australia) sent an order to Switzerland for many thousands of chromolithographs of views for the purpose of decorating railway and tramway cars, but not a voice was heard in protest. Altogether different, however, is the case when work, from motives of economy, is taken from one State and given to another. So acute is interstate jealousy, that one can hear the clanging and banging of drums and cymbals in every direction against with his appeal, and he applied to the judge for permission to file the evidence in typewriting instead of having it printed in order to save expense. Some discussion took place as to whether the work done by the modern aid to business was not really printing, but a decision in the negative was apparently arrived at, and the judge at first failed to see his way out of the difficulty. A precedent made by the full court, and subsequently followed by the equity court, was, however, cited, and the application of the impecunious litigant granted. This practice is now certain to be universally followed in this part of the world, and, as said previously, the printing-press succumbs once again to its smaller and cheaper rival.

A LINOTYPIST who can set ten thousand ens an hour in the barroom, and only four thousand in the printing-office, is now known as a vocal operator. Among its many surprising achievements, the Linotype has produced what an anthropologist might class as a new and distinct order of beings, which he would probably place under the generic term of "demons." They belong to the rush, hustle and

bustle order, and set such a pace that the man of average ability is regarded as too slothful to catch snails. But in Australia the inevitable result is beginning to tell its tale, owing to the insensate rush of the "demon," and what with the strenuous work and shattered nerves and fading eyesight, he can be seen looking for work of a more congenial kind. He never seemed to be so happy as when he was "beating his machine on the cast." Mind, there is a vast difference between the naturally fast man and the rusher of the cart-horse variety, otherwise the genus "demon." The "demon" is constantly calling on the machinist to attend to his stoppages, some trifling, many of them serious. He never seems to get time to keep the metal-pot at the proper level, and won't hesitate to send a tight line or a short line on its mission if he thinks there is a chance of it coming through. His spacing is abominable and his divisions are an eyesore. When he has finished one take of copy he rushes up breathlessly for another, and so engrossed is he in his work that he hasn't time to even look at anybody, let alone talk to them. Indeed, it is said that a fire occurred in an Australian newspaper-office, but certain operators heard not the sound of alarms, and so devoted were they to their machines that they would have perished in the flames had not the gallant firemen tore them from their Linotypes and thrown them out of the windows into the fire escapes. Breakages on the "demon's" machine are frequent, involving the expense of new parts; he is a source of amusement to the naturally fast and clever operator, while he makes the medium and steady worker feel uncomfortable, and he is constantly having bickerings with ad.-setters, on account of having no intelligent conception of what is required in an advertisement and failing to grasp instructions. All the time he is knocking the stuffing out of the machine and the stamina out of himself. Add to this, physiognomists can not fail to notice that many workers of a Linotype have evolved what is now known as the "Linotype face," a distinct cast of countenance which can be seen in every office in Australia where the Linotype machines are in use. All this is the outcome of the piece-work system, which is the order in every daily newspaper-office in Australia. The unions not only countenance piece work, but advocate it, while at the same time they are aware that the practice is worrying and wearing the soul-case out of its members. It is not proposed to substitute the "ca' canny" method of working, which sometimes goes hand in hand with the weekly wage system, for a man serves the truest interests of his employer by giving his best service for a decent return, but there is a medium between the feverish rush and haste of the "demon" and the unwilling toil of the tortoise worker and the clever printer.

THROUGHOUT the States of Australia 3d. per thousand ens (not ems) is the rate paid to "Linoeaters" on the daily newspapers, and as there are a fair number of twelve-thousand-an-hour men, working about forty hours a week, it is easily calculated what they earn. Weekly newspapers and jobbing offices mostly have their men on "stab," who receive from £4:10s., up to £6:6s. per week of forty-eight hours, according to the ability of the operator and the inclination of the employer. But it has to be remembered that those firms who pay the larger amount employ only the cream of the trade. In adopting the policy of high wages much wisdom is shown. The output is much greater, consequently a lesser number of machines is required, which is a great economic advantage. Some firms do work for the trade at from 8d. to 1s. per thousand ens, and appear to be prospering exceedingly.

THE various illustrated weekly newspapers of Australasia have issued their annual Christmas and New Year numbers, and once more New Zealand takes the lead. No praise can be too lavishly bestowed for the way in which the publications of Maoriland are gotten up. They are a credit to the publishers and a shining example to journals of a similar kind in Australia. On every page one can see that the guiding hand is a close student of modern typography, and there is evidence that THE INLAND PRINTER'S sphere of influence is most marked. We, on the mainland, are altogether behind our cousins across the Tasman Sea, notwithstanding that our publications are issued in cities with six times the population of New Zealand centers, which must necessarily limit the circulation of their papers. Indeed, one New South Wales illustrated weekly announces underneath its main heading that it has a circulation three times larger than any other weekly in Australasia, yet for all this there is absolutely no comparison whatever with similar productions in New Zealand. With perhaps a couple of exceptions, no modern type-faces are to be seen in the advertising pages of Australian illustrated journals, while there is a total want of skill and up-to-dateness shown in the setting and display of advertisements. Two grades of paper are also used, a high-class stock for what is termed the art section, and a poor, cheap, mean-looking paper for the advertising section. New Zealand journals in their Christmas numbers have a uniform, top-grade paper all through, thus their advertisers, besides getting their advertisements set in the most creditable and modern manner, have every care and attention paid to the printing. It is abundantly evident that in the typographical arrangement of their weekly newspapers the conductors of Australian publications do not march in the van of progress, otherwise there would be no occasion for the above comparisons. With the press-room work, however, no fault can be found, it being executed just as well as in any other part of the world. Indeed, it is the really good printing which helps to give the poor type composition a somewhat presentable appearance.

THERE are certain printing houses in the Australian continent which will never go above the minimum union scale, the same stipend being given to all — good, bad and indifferent. That the system works to the detriment of the employer on certain occasions will be seen from the following: A Melbourne compositor who enjoys the distinction of being one of the most capable of jobmen, was recently offered a substantial advance in remuneration to cast in his lot as an ad.-setter on a newspaper which is beginning to move along a bit. He was rather diffident about making a change, never having previously been on a newspaper, but eventually he decided to throw the job-office to the winds and gave the customary week's notice. The proprietor told him how sorry he was to lose him, gave him considerable praise for his good work, and offered him — not an increase in salary, in order to retain him — but told him there was a position always open should he feel inclined to come back. Three weeks later the copy came in for a large job, which is an annual publication. The customer, who had been in the habit of giving his instructions directly to the man in charge of the job, naturally announced that he was going to do so again; but when told that the man who controlled their publication in the past had left he went off like a sky-rocket. "Why," said he, "I can get the job done for £50 less at So-and-So's, but I brought it here thinking you had the same man to look after it. He's gone, has he? Well, next year this job goes also." The printing firm in question are now sorry they lost their good man.

THE INLAND PRINTER is the best of printers' journals. We take several others, but everybody swears by THE INLAND. — *Charles D. Reeder, Jeffersonville, Indiana.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE perilous experiment of launching a new penny daily paper in London was an event that took place the other day, when the *Tribune* made its bow to the public, after a somewhat delayed appearance caused by the difficulty in getting plant and machinery up to time that had been experienced. The new paper is liberal in politics, and nothing that money can do will be left undone to make the *Tribune* take its place at the top. A good staff has been got together under the guidance of Mr. Thomassen, the managing editor. The starting of a new paper is always an anxious time for the news-vendors, at least until they know the terms on which it will be supplied, and if these terms are liberal it often makes a success of the venture, as there is an encouragement to put it prominently before the public. In the case of the *Tribune* the terms which have been arranged are twenty-six for 34 cents or thirteen for 17 cents, and on these terms the publishers state that the wholesale trade will supply the paper on sale or return. These terms are considered by retailers as very satisfactory, and the fact that headings will be accepted as returns will save the news-agent both trouble and carriage expense. The publisher of the *Tribune* is Mr. Morley, who has been for three and a half years the publisher of the *Daily News*.

IS A printing machine a legal nuisance? is a question that has been occupying the time of the High Court at London for several days. A firm of printers, having premises in the very heart of "printerdom," on the north side of Fleet street, acquired an adjoining building, and erected in the basement thereof a two-revolution press, one of the quietest-running machines on the market. An adjoining tenant, by trade a milkman, one of the very few residents in the locality, objected to the noise of the machine, and brought an action in the High Court for an injunction against the printers to cause them to cease working the press, and pleading a prescriptive right arising out of prior residence in the locality. The printing firm fought the case and lost; they appealed to the higher court, and the appeal was heard before the Lords Justices. The prescriptive argument was again advanced, but it was unanimously rejected by the court, which declared that prescription has nothing whatever to do with a man's right to stop or to bring a new noise. The character of the neighborhood is the standard by which the noise is to be judged. The president of the court declared that if the noise was new and substantial, but yet arose out of carrying on the defendants' business in the particular and established manner of the trade of the district, it was not a private and actionable wrong, nor would it be a legal nuisance, though it caused a serious disturbance to the plaintiff and his family. He further said that plaintiff's compensation for submission to the noises of the district lay in the fact of his gaining his livelihood from supplying the people who made the noises. He went a step beyond this finding. He said, from the evidence before him, he should not have held that the noise was a loud noise — he thought it was a slight one. Thus the law and the facts were both stated in accordance with the contention of the appellants. But betwixt the cup and lip there's many a slip. The Lord Justice decided not to pronounce in favor of reversing the judgment, because his colleagues thought that such a course would be overruling, contrary to the practice of the Appeal Court, the judge in the court below on findings of the fact. And thus, although the finding was practically in favor of the printers, judgment was given against them. The affair has caused a stir among London printers, as any resident may, under the decision, bring an action to stop a machine, and in many instances might so ruin a firm's business. An effort is to be made to take an appeal in the matter to the House of Lords, the highest tribunal in the land, and it is hoped that the decisions of the two lower courts may be reversed.

AN interesting event in typefounding circles is the announcement of the fact that the old established foundry of Sir Charles Reed & Sons, Ltd., has been taken over and incorporated with the business of Messrs. Stephenson, Blake & Co., of London and Sheffield. Curiously enough, both firms were possessed of a common origin, having been started as one typefoundry about a century and a half ago by two workmen from the foundry of the first William Caslon, Thomas Cotterell and Joseph Jackson, in Nevill's court, Fetter Lane. The latter subsequently left his partner and commenced the Jackson Type Foundry, at Dorset street, E. C., where it was afterward carried on by a Caslon and his son, and in 1819 passed to Blake, Garnett & Co., of



GRAVE OF MRS. WESLEY, IN BUNHILL FIELDS CEMETERY, LONDON.

Sheffield, which firm became Blake & Stephenson in 1830, and since 1841 has borne its present title of Stephenson, Blake & Co. In 1794 Cotterell's Foundry was purchased by one of the workmen named Thorne, who went into Barbican, and then, early in last century, removed it to Fann street, where it has since remained under the changing titles of Thorowgood (1828), Thorowgood & Besley (1838), Besley & Co. (1849), Reed & Fox (1861), and Sir Charles Reed & Sons, in 1877. With the death of Mr. Talbot Baines Reed, beloved of every reader of schoolboy fiction, passed the practical typefounding element of the firm, and it is therefore a matter of sincere congratulation that the numerous fine faces in the possession of this foundry have now passed into hands well qualified to perpetuate them.

DURING the past ten years a very considerable rise in price of metals used by typefounders has taken place, and latterly the increase has been so great that the British typefounding firms have found it necessary to raise their prices or to lose their profits. Consequently, with the beginning of the present year, the prices of all classes of letter, borders, etc., has been advanced 4 cents per pound, and on quads, clumps and metal furniture a rise of 2 cents per pound has been made. No increase of the price of

spaces has taken place, and one wonders why. That the advance has been really necessary may be gathered from the fact that tin, which in 1895 was $325 per ton, is now selling at $825; while antimony during the same period has risen from $150 to $300 per ton; lead from $50 to $85, and copper from $225 to $400 per ton, respectively. As an offset to the rise in the price of type, the founders have announced their intention of increasing the allowance for old type taken in exchange for new. This allowance, which was formerly 6 cents per pound, is now 10 cents, which is a slight offset to the advance of the new letter prices. Messrs. John Haddon & Co., the proprietors of the Caxton Typefoundry, one of the newer houses, intimate, however, that their prices will remain as before.

SOME time ago, in a previous letter, I noticed the dispute that had taken place between the British Linotype Company and a landed proprietor in regard to a right of way from a road to the company's works at Altrincham.



PELICANS AT THE LONDON ZOO.

The gentleman in question, it may be remembered, had blockaded with wagons, heavily laden with stone, one of the entrances to the works. In consequence of this the company had to carry all its goods to and from the railway station by a circuitous route. On the hearing of an application on behalf of the company for an injunction by the courts, Mr. Sparkes, the individual in question, through his counsel, gave an undertaking to remove the obstruction. Mr. Sparkes subsequently approached the company to settle the matter, and the following terms have been agreed to: Mr. Sparkes, his servants and agents to be perpetually restrained from obstructing or preventing the free and unobstructed use of the road, and to pay Linotype & Machinery, Ltd., $300 for damages, and to pay all the costs.

FROM a German inventor I have just received particulars of a new composing machine that he intends to very shortly put on the market. The first experimental machine has been made, and works very satisfactorily. The idea has been to provide an appliance that will do for display composition what the Linotype has done for newspaper and book work, and permit of setting up cast lines in a great variety of faces, suited to the composition of advertisements, circulars, catalogues and such like work. The machine is worked by a keyboard, like any other composer, but having a greater range, and the distribution of the machine takes place from a common center by a system that permits of each matrix reaching its own place by its own weight. It is intended to place on the market three sizes of machine: "small," "medium" and "large." The "small" is arranged for 128 pieces — 1,280 characters, ten complete fonts and ten sets of small caps, together twenty variations of type. The "medium" is arranged for 256 pieces — 2,560 characters, equaling thirty complete fonts and ten sets of small caps, giving altogether forty variations of style, the change from font to font being effected by simply turning a small lever, while three different fonts of type and one set of small caps can be set from without any alteration by simply using the requisite keys on the board. The "large" size is arranged for 512 pieces — 5,120 characters, giving sixty complete fonts, with twenty sets of small caps, altogether eighty variations of style, eight of which may be set at once from the keyboard. On the "medium" machine advertisements may be set, as the keyboard offers at once a font of roman text, one of heavy extended face, one of italic and one of small caps, either or all of which may be set from without using the change lever, so that special lines or words can be thrown up or emphasized by the judicious use of heavier faces. Other faces can be brought into use by the movement of a lever, and in the case of small advertisements a two-line initial may be used with the smaller type. On the same machine the compositor has at his command two sizes each of roman, italic, black-letter, condensed face and extended face, and each of these sizes in text, heavy face and extended heavy face, with ten sets of small caps. With this machine the inventor claims the whole of a daily paper, including the display advertisements, may be set up. It is intended to place the new composer in Britain and America as soon as ready.

BINDING leathers have so advanced in price lately that bookbinders are getting uneasy and foresee that they will have to follow the lead of the typefounders and increase their prices to preserve their profits. Already a meeting of the Bible binders has been held and an advance decided on. Publishers and others have been duly notified of this decision. It is also reported that there is a serious shortage in the supply of leather of the class suitable for Bible binding, owing to the demands in other countries, including Japan, for leather for other purposes. Mr. W. Bullock, warehouse manager to the British and Foreign Bible Society, says that skins have leaped up rapidly in price during the past year. Morocco leather has gone up one hundred per cent. In some instances they have to pay 11 cents a pound now for what could be got six months ago for 4½ cents. Drought in New Zealand is one cause of this rise, the demand for leather motoring coats is another. The increasing number of patent-leather boots worn in America is said to be a third cause.

HARDLY A WHOLE PAGE.

George Pippert, the page at the Brown Palace Hotel, isn't much taller than the small Marco twin at the Orpheum. A day or two ago a man entered the hotel and asked for a guest.

"He's not in his room," said Clerk Shuler after looking at the key box, "but I'll have his name called. He may be in the lobby. Here comes the page now."

The man turned and saw little George approaching. "Is that boy a page?" he asked.

"He is," replied Shuler.

The man smiled. "He doesn't look like a page to me," he said. "He looks like a paragraph."—*Denver Post.*

BEYOND THE SHADOW OF A DOUBT.

THE INLAND PRINTER is without the shadow of a doubt the best magazine on printing published that I know of. The last number is certainly O. K. — *Harry Hermann, Jamestown, North Dakota.*

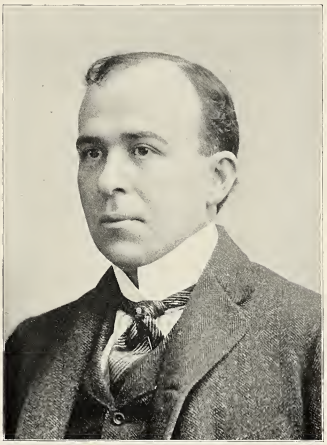
Written for THE INLAND PRINTER.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

BY ARTHUR E. TAYLOR.

SAM S. STINSON, the subject of this sketch, is one of that considerable number of journalists and professional writers who first tried their wings in amateur journalism. Scanning the names of those who are known as "fossils"—a term applied to those who have given over the joys of amateurdom — one is surprised to note the number of those who are doing acceptable work in the field of letters. To one who has ever been identified with this most delightful hobby of youth, its memories bring up a charm and enthusiasm almost incomprehensible to those who have missed the pleasures that come to that large body of the youth of our land who are engaged in writing and publishing these miniature periodicals.

Mr. Stinson, although born in Newtown, Pennsylvania, early in life moved to Philadelphia. At the age of thirteen he became interested in amateur journalism, and for



SAM S. STINSON.

a number of years was one of its most enthusiastic devotees. The first money he ever earned was a prize of $5 awarded by *Frank Leslie's Boys and Girls' Weekly* in a prize competition. For several years, as he relates, he rested on his laurels, not realizing that there were other worlds to conquer, until one day the editor of *Life* sent him a check for a poem he had the temerity to send him, and then *Puck* and *Judge* soon fell victims to his evil designs. For a short time he held a position as assistant editor of a weekly Philadelphia publication called *The Jester*. When this venture failed he took up daily newspaper work as a reporter on the Philadelphia *Record*, taking general assignments, until, his past having leaked out, he relates that he was chained to a desk and told to write jokes, and when finished with this line of work he was unchained and turned loose with the other reporters.

This kept up for six years, when he went on the staff of the New York *Herald*, where he remained for two years, during which time he wrote no jokes. He is now back on the Philadelphia *Record* and is building himself a home at Greenwood Lake, New York, where he says he hopes to settle down to a peaceful old age, with moss growing all over him.

The following random clippings are from his daily "grind":

BARGAINS IN HEARTS.

Dan Cupid is a merchant bold,
  Who deals in human hearts.
He has them all, both young and old,
  Some whole, and some in parts.
The damaged ones he keeps in stock —
  Of course, I mean the males —
And all the thrifty maidens flock
  To Cupid's bargain sales.

But Cupid doesn't guarantee a heart,
For lots of them are damaged by his dart,
  And that is why we all agree
  That marriage is a lottery;
For Cupid doesn't guarantee a heart.

Dan Cupid doesn't advertise
  His bargain sale of hearts,
But every maiden there who buys
  Most gleefully departs;
And if a heart is broken when
  She gets it home, you see,
She straightway takes it back again,
  And wants a guarantee.

But Cupid doesn't guarantee a heart,
For lots of them are damaged by his dart,
  And that is why we all agree
  That marriage is a lottery;
For Cupid doesn't guarantee a heart.

[A dispatch from Denver the other day announced that former State Senator Swink, of Colorado, has succeeded in perfecting and growing a seedless watermelon. The following verse seeks to immortalize his name:]

Go hide your head in shame, O smokeless powder,
Likewise ye cowless milk and clamless chowder.
Ye horseless carriage, once a nine days' wonder,
Avaunt! for we will soon have noiseless thunder.
This is the age of less-less things, forsooth,
Of painless dentistry and acheless tooth,
Though that, indeed, is but a truthless lie,
Which, for the sake of argument, pass by.
The point is this: A man out West named Swink,
A greater man than from his name you'd think,
Has raised a thing that's fairer than Troy's Helen —
A luscious, juicy, seedless watermelon!
Then hail to you, good Swink! The muse we woo,
That you may know our hats are off to you!

MUSINGS ON MATRIMONY.

BY THE DYSPEPTIC PHILOSOPHER.

A woman can make a fool of a man whenever he wants her to.

One must occasionally be miserable to appreciate happiness.

Without any reflection on mankind in general, it does seem strange that poor people have so many babies and rich people so many pups.

Some men compel their wives to respect them, even if they have to do it with a club.

A martyr is a man who lives up to his wife's expectations of him.

Overheard in the Garden of Eden — "You are a nasty, mean, horrid old thing, so there!" exclaimed Eve. "I suppose next you will threaten to go home to mamma,"

taunted Adam. Then, realizing the bitterness of nature's handicap, Eve burst into tears.

A fool is he who, never any wiser,
Will hoard his copper pennies like a miser,
While opportunities, with none to spare,
He squanders like a bloated millionaire.

Mrs. Guzzler (as Guzzler comes in unsteadily at 3 A.M.) — "You have no excuse for coming home at this hour and in this condition." Guzzler — "I had one, my dear, and it was a dandy, but I can't think what it was."

That money talks, of course, is true;
It greets us on the fly.
Oh, would that it said "How d'ye do?"
As often as "Good-bye!"

"Relative values count for everything," says the Manayunk Philosopher. "A woman will eat her breakfast in a $50 kimona, but she will kick like a steer if her husband comes to the table in his 50-cent pajamas."

A subterfuge has many hues,
A fabric gay, forsooth,
Which modesty can always use
To drape the naked truth.

Little Willie had drawn a picture of a man and was showing it to his mother. "I don't think that is a very good drawing," said Willie's mamma. "The man seems crooked." "Yes, I know," replied Willie. "You see, he's a politician."

SOME GOOD SORTS.

A quiet tongue maketh a full stick and helps to make a clean proof.

Dust is the worst foe of type. Keep your cases free of it by frequent blowing out.

Damp paper requires less ink than dry. Think of this and don't overload the damp proofs with ink.

An excellent proof-paper is the double French royal (25-lb. 24 by 38). It cuts into convenient sizes and shapes for either galley or job proofs.

Don't use an em and a two-em quad to fill the space of three ems. You may thus lock up many of your em quads so that should you have a run on them they will be short.

Where a thick and a thin space are put together in a line always put the thinner on the right-hand side. In a quad-line reverse this. The benefit of the practice will be found when one comes to distribute the matter.

If you *must* warm type for distribution — a practice that should be avoided, however — do it by pouring tepid water over it. Under no circumstances hold a handful against a stovepipe or other hot metal surface; it is liable to produce paralysis of the hands and arms — and injure the type besides.

When setting or distributing type at a case on an ordinary stand, see that all the cases below are pushed clear into the rack. Then, if any types are dropped, they will fall to the floor, where they can be seen and picked up. Otherwise they may fall in the cases below and be lost, and perhaps at some future time give the proofreader ample opportunity to write "w. f."

For an accent case take a quadruple case, which contains 196 boxes. The ordinary vowel accents can be placed in it and leave three rows of boxes at the right hand, besides a row across the bottom. Begin with the caps. and follow with lower-case, italic caps. and lower-case, then the small caps. The divisions can be marked by painting a row of partitions in either black or white, from top to bottom of the case. The extra boxes can be used for other accents and similar sorts. If the case is kept in a stand, there need be no difficulty in finding the accents when wanted. — *The Practical Printer.*

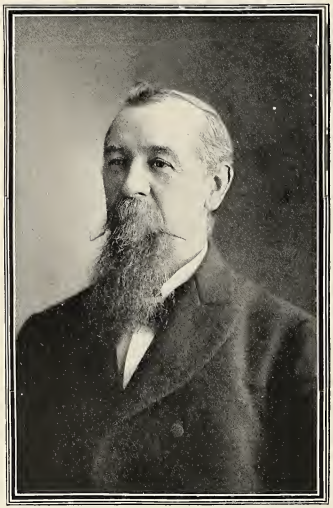
DISCIPLES OF FRANKLIN.

NO. IV.— JAMES L. LEE.

MR. JAMES L. LEE was born at Halifax, Yorkshire, England, July 19, 1839, and at the age of twelve years was apprenticed to the printing trade and for two years worked at it in his native town of Halifax.

In 1853 his parents decided to come to America and naturally young James, then fourteen years of age, came with them. The family traveled as far west as La Salle, Illinois, by rail, that being the end of the railway at that time. From La Salle they took a stage and finally settled at Le Claire, Iowa, but as Lee was in love with his art and there being no opportunity there to finish his trade, he went to Davenport, Iowa, and in 1857 graduated as a full-fledged journeyman printer, and in those days this meant an all-round training in the craft that the present day specialist can hardly appreciate.

He went to Pike's Peak in 1860, the year of "Pike's Peak or bust," and after trying his luck in the mines, concluded to try a more civilized way of gaining a livelihood



JAMES L. LEE.

and returned to Denver and secured a job on the *Denver Mountaineer*. Early in 1861 the proprietors, James T. Coleman and John C. Moore, desiring to go south to raise troops, sold the *Mountaineer* to Byers & Daily, publishers of the *Rocky Mountain News*.

In that early day Denver was entirely unprotected, owing to the Government calling all troops from the frontier. Many of the residents of Denver worked with arms close at hand. The printers in the *News* office were supplied with double-barreled shotguns loaded with buckshot,

and although not called into use, there were times when the Indians were extremely restless and it was thought that they might swoop down on the settlement, in which event the home guard would have had to turn out. Mr. Lee was foreman of the *News* job office till September, 1862, when he returned to the States. His experience on the plains during these years, if given, would read like chapters from Mark Twain's "Roughing It."

He came to Chicago in 1863, worked for Dunlop, Sewell & Spalding on *The Little Corporal*, a patriotic little magazine for children. He next had a position with S. P. Rounds, at 46 State street, in 1864, and had charge of the *Sanitary Fair*, a paper published during the great Sanitary Fair held during that year to aid the Union Hospitals, and of which Mary Livermore was the moving spirit. William Cullen Bryant was editor, and Mr. Lee recounts with a great deal of pleasure the delightful chats he had with that grand old man, whom he pronounces the first of American poets.

Early in 1865 he had a call to Jerry S. Thompson & Co., then the leading railroad and color printers of the city. Mr. Lee was right in his element now, and was soon given the foremanship, retaining that position until 1870, when he resigned to go into business with Paul Shniedewend for the purpose of handling type, presses and printing materials, and running an electrotype foundry.

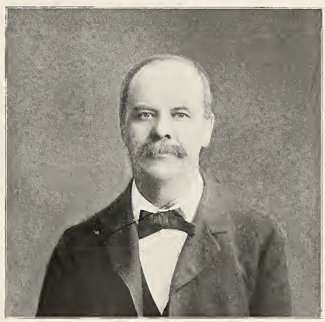
In a reminiscent mood Mr. Lee tells of his first job in Chicago setting type for a firm he calls B. & B. for short. Striking the job the middle of the week, his "string" went to the desk to be measured on Saturday. The boss made it several hundred less than it really measured, when he asked to have it again measured, which was done, a string being used for this purpose. At each galley length Mr. B. "smouched" to such an extent that Lee told him "if he could not have a correct measure they might keep the whole lot," which they did.

In the great fire of October 9, 1871, the business of Shniedewend & Lee was destroyed. Nothing daunted, they started in temporary quarters on the West Side, and when Jamieson & Morse erected a brick building at 240 Madison street (the first brick building in the burned district), Shniedewend & Lee rented the second floor and soon had their electrotype foundry in full swing, often running eighteen hours a day. They continued in the electrotype business and manufacturing of electrotype, stereotype and printing machinery until 1893. In that year Mr. Lee organized and became president of the Challenge Machinery Company, making a specialty of the manufacture of printing-presses, paper-cutters and other labor-saving machinery and materials for printers. The Challenge Machinery Company was located at Leo street and Archer avenue, Chicago, until June, 1903, at which time it was removed to its large new factory at Grand Haven, Michigan. A branch office is maintained at 127-129 Market street, Chicago.

Mr. Lee is known to most of the older members of the craft throughout the Northwest, having traveled in the interest of the Campbell presses from 1875 to 1890. He is an honorary member of several press associations of the Northwest and used to take an active interest in the business and social events at their annual meetings. Mr. Lee is a member of the Illinois Press Association, Old-Time Printers' Association and Masonic Lodge. For years he has been a member of the Old-Time Printers' Association of Chicago, and delights in swapping stories of the early sixties with the old-timers. At present he is enjoying a well-earned vacation at his home in Pasadena, California.

JOHN CANTY.

John Canty was born in Cobourg, Ontario, March 28, 1849. He started in the printing business in 1863 at Port Hope, Ontario; joined Toronto Typographical Union, No. 91, in June, 1867. He came to Chicago in December, 1873,



JOHN CANTY.

and was employed on the *Inter Ocean* from July, 1874, to March, 1900, and since that time has been on the *Herald*.

He represented Chicago Typographical Union as delegate in Chicago in 1893 and also at Birmingham in 1901.

STUDIES OF THE VERNACULAR.

"Saylil!" exclaimed the girl at the handkerchief counter.

"Wotsmatter now?" asked the girl at the ribbon counter.

"Aintchoogittin nufteet?"

"Wojjaskin thatfur?"

"Yooralookinkina thin."

"Aintnuther!"

"Yartoo. Betterficksher back hair. Scummin down."

"Quitcherrubberin. Mine jeroan biz."

But she fixed her back hair.

"Saylil!"

"Saycherseff."

"Jevvergitcherforchun told?"

"Yeh — wunsertwice. Ever gitchoors?"

"Yeh. Ootole juh?"

"Erdkitsmith sayinso. Cumtroo?"

"Notchett."

"Thinkitwill?"

"Lykaznot. Letchoono fit does."

"Sayjen. Juno Kittenbills keepincumpny?"

"Awka moff!"

"Stroo zima stannineer."

"Howjeerit?"

"Sallright. Yooleerabout it soonuff. Sayjen, canchooketch on ——"

"Say, there, you girls!" interrupted the floorwalker, who happened along at this moment. "Go back to your customers!" — *C. W. Taylor in the Chicago Tribune.*

THE INLAND PRINTER is worthy to be in the hands of every printer in the land, because it will make a good printer better and a poor printer good. — *George E. Lewis, Bryantville, Massachusetts.*



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. 83, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, $1.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps., etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record — 1822 — down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines — Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, $4; cloth, $3; postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. Revised Second Edition. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things You Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, $2, postpaid.

A CANADIAN branch of the Mergenthaler Linotype Company has been established in Toronto, Canada. Excellently situated premises have been secured at 51 King street, West, near Bay street. Mr. Bland, a Canadian, is the resident manager, and Mr. E. L. Roberts, of Brooklyn, New York, is the machinist. The standard machine and the Junior are on exhibition, and a full line of supplies will be kept in stock. The telephone number of the new branch is M. 4590.

THE remarkable spread of the new business acquired by the Chicago branch of the Mergenthaler Linotype Company, under the management of Mr. George E. Lincoln, is shown by the announcement that the offices will be moved to still larger quarters in the near future. This is the third move in three years to larger premises. The branch has secured a desirable location in the Ludington building, 521 to 531 Wabash avenue, where an extent of 165 by 63 feet, giving eleven thousand square feet of floor space, will allow breathing time before Colonel Lincoln's energy will demand still greater scope.

MEASUREMENT OF MATTER AND ORDER OF MAKING CHANGES.— H. S. N., Detroit, Michigan: "Can you tell me how to go at it to measure up a string — find out the ems in the different sizes? You might give me the order of changes also." *Answer.*— The latest edition of "The Mechanism of the Linotype" says regarding measurement of matter: "To ascertain the number of ems of a certain body in a given length of line, multiply the length of line in picas by 12 and divide by size of body. Example: How many ems eight-point in a line thirteen ems pica long? $13 \times 12 = 156$. $156 \div 8 = 19\frac{1}{2}$ — the number of eight-point ems in the line." This edition also contains a table showing the number of lines of different sizes of type containing one thousand ems, together with a large amount of useful information not contained in the first edition. In making changes the following is the procedure: Lock verges, lock keyboard, disconnect keyrods, change magazine, change font distinguisher, connect keyrods, unlock keyboard, unlock verges, shut off machine and back it up, lower vise and push ejector through mold and change ejector, bring machine to normal position, change mold liners, close vise, change vise jaws, change knives, change assembler.

WARPED MOUTHPIECE.— H. P. C., Keokuk, Iowa, writes: "I am on thirteen-em measure, both ten and twelve-point slugs, and am continually getting back squirts. The first couple of slugs on the ten-point are all right, then the next becomes smooth on one end (the left) and metal accumulates on the mouthpiece. A couple more slugs and I have a squirt. The twelve-point works a little better, in that I can get more slugs before a squirt. The mouthpiece burner under the pot consists of a tube the length of the mouthpiece. I ran one week with mouthpiece burner full blast and did nicely. Then it gave trouble, and I turned it down gradually, but not very far before the face of slugs got cold. All kinds of 'doctors' have been around; some say 'heat your mouthpiece,' others 'cool it.' How can I overcome this difficulty and also allow for fluctuations in gas?" *Answer.*— The trouble you are having is due entirely to a warped mouthpiece. If the slug shows bright only at one end after a few casts are made, perhaps you can swing the pot forward on that end enough to make it square with the mold. If this does not prevent the trouble the mouthpiece will have to be trued up with a file after making the test with prussian blue to determine what points are too high. Get a copy of the revised book on "The Mechanism of the Linotype" and you will find it of great assistance. Your pressure governor should take care of fluctuations in gas pressure. The float in the governor must be free to move up and down under pressure of the hand.

REPLACING A CRUCIBLE.— A. W., Atchison, Kansas: "When I set up this plant, over a year ago, one of the mills had a pot-crucible mouthpiece which leaked at right-hand end during the cast, dripping metal on the back mold-wiper felt, which, when large enough, dropped down to the floor. To stop the leak I plastered the place over with ground asbestos, which has been fairly successful. I placed a new mouthpiece in last night and the leak still continues exactly as before. Kindly suggest a remedy and explain the cause of the leakage. Using the 'pot-mouth

drift,' I placed it carefully and firmly against left-hand end of mouthpiece and twenty-five medium blows landed the old mouthpiece as far to the right as it could go; with a pair of pliers the key-gib was pulled out, then mouthpiece drawn to the left and removed. After thoroughly wiping the crucible lips, a quarter-inch piece fell off the lower left-hand lip's corner. Examination of left end of mouthpiece showed a battered end, yet it was O. K. when I started driving — wherein was I at fault? With a mixture of oil and graphite on edges of mouthpiece and gib (both new) I attempted to replace them: First, by inserting mouthpiece alone, then gib; but gib wouldn't go in; second, by inserting mouthpiece half way and sliding in gib beneath and tapping gib and mouthpiece alternately, using a pig of metal and a hammer; holding the pig against mouthpiece or gib and tapping pig with hammer. I was afraid of using anything harder against mouthpiece. Loosen front adjusting screws in pot legs and remove pot-leg caps, if machine is equipped with them. Now raise the pot high enough for the legs to clear the supporting rod and lower it in front of the rod and draw it forward and out. The pot cover must then be taken off, when the crucible can be pushed out from the bottom. You should have a supply of ground asbestos on hand and mix it with water sufficient to make it plastic, and repack the pot as it was originally. It might take half a day to complete the operation.

WOMEN'S WORK AND MEN'S WAGES.—The leading editorial of the Chicago *Examiner* of recent date, under the heading, "This is How a Woman Mechanic Gets $5 for a Day's Work," says: "Thursday night the writer of this story, while walking through the *Examiner's* composing-room, saw a woman setting type. She was the only woman at work in the office. Nearly fifty men printers,



GRADUATING CLASS IN MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.
A. L. McCall, E. W. Stahl, Max Gerlach, W. L. Anderson.

I could not get the gib-key in far enough by a quarter of an inch, so I cut off that much from left end to allow pot to lock up. I cut off a half inch from end of old gib, filed it a little and tapped it in gently from the right-hand end to under the end of mouthpiece. I used the pot-mouth drift against gib along under mouthpiece to seat it firmly by tapping the other end of the drift with a hammer. What is the proper way to perform this operation of replacing mouthpiece, in detail? Wherein did I err? I have ordered a new crucible assembled, to have on hand should I be unable to use this one. What is the best way to take old one out? What is the correct way to properly insert new one? How long should the complete operation take?" *Answer.*—The drift you used must have slipped and broken the piece off the crucible lips, though perhaps this will not cause you trouble, as the leak is on the other end. If you will use a mixture of red lead and boiled linseed oil, it may be better than oil and graphite on the edges of the mouthpiece. You were in error in the placing of the parts. If you had reversed the process used in removing them, you could not have gone wrong. First, place the mouthpiece in the crucible; then put gib in position and drive the mouthpiece into place from the right-hand end. Never drive against the gib. It will certainly bend or break. A new crucible should not be necessary. To replace the crucible, turn machine until first elevator descends; then lower vise to second position. Remove mold disk shield. Disconnect pot lever and remove it. Disconnect plunger and remove it. Remove burner connections and governor.

proofreaders, machine tenders and others belonging to the Typographical Union were at work on the floor. The woman was doing a man's work, or a woman's work. 'How much does that woman get for her day's work?' the writer asked the proofreader. The proofreader said: 'She is a full-fledged member of the printers' union. In the printers' union there is no distinction as to sex. If a woman is a good mechanic she has the same wages, rights and privileges as men, and we see that she gets them. This woman can vote on all propositions. She can talk out in meeting and she can hold any office within our gift.' 'What does this woman earn?' 'The same as we do. She gets $5 for seven and one-half hours' work. But, in this office, she gets $5 for seven hours' actual work. The *Examiner* and the Chicago *American* give the printers half an hour for lunch.' 'If an effort were made to pay this woman less than the men, what would be the result?' 'There would be a strike.' 'But those who pay women less wages than men in non-union trades say it does not cost a woman as much to live as a man, and, therefore, being able to live on less, she does not need as high wages.' 'I will answer that question by asking another: "If a woman does as much work as a man, ought she not to have the same wages?" But we printers dispute the first proposition. It costs a woman just as much to live as she ought to live as it costs a man to live as he ought to live. A working woman needs as many clothes as a man. They cost as much. She ought to have the same sort of food, the same sort of heated room and the same sort of well-

ventilated room. When women of good habits do not spend as much to live as men of good habits, they are depriving themselves of food or clothing that is necessary. No, the woman union printer gets the same wage, the same hours and the same privileges as the man union printer. That is one of the benefits that union printers confer on humanity.'" The *Examiner* goes on at great length to extol the cause of trade-unionism. There is, however, another view of the case in this particular instance, and it is of general application to men as well as to women, union and non-union. First of all, be worth the money. Even the union can not hold you in your position if you are not worth the minimum. Two years ago the woman referred to in the editorial quoted was working in another city as a compositor at the union scale of $9 per week. She came to the Inland Printer Technical School and took a six weeks' course of instruction on the Linotype machine. It cost her $60 and her living expenses. She is not the only woman who has bettered her condition in the same way. More than six hundred printers, men and women, have been graduated from the machine composition branch of the Inland Printer Technical School since its inception in August, 1902. In many cases they have increased their earning capacity one hundred per cent and more. While benefiting themselves, they have also benefited their employers, in that they are competent workmen and worth what they receive. A better feeling between employer and employed must result from a more general observance by the craft of the necessity for returning full value for wages received.

Status of the Linotyping Art. — The present year, 1906, is an unusual one in the history of the Linotype machine, in that it witnesses no expiring patents on the Linotype. This is a condition which prevailed only once since Mergenthaler took out his first patent and will probably not occur again for many years. Strange to say, no patents for Linotype improvements were issued during the years 1887 or 1889. Although all patents issued prior to 1889 expired with the outgoing year, the art of Linotyping advanced so rapidly during that stage that very little of the mechanisms employed in the early machines are used in the present form of Linotype, so patents issued therefor which have now expired did not apply to present structures except to a limited extent. Of course, the broad patents on casting lines from assembled matrix lines, granted to Mergenthaler in 1885, have expired, as also the broad combination of setting, casting and distributing mechanisms for a line of matrices. Also the casting of a line from wedge-justified matrices and the distributing of matrices by means of the permuted toothed rail, which patents were taken out in 1886, have expired. But the expiration of these patents, while important, has not been sufficient to open the field, and they were incorporated in machines of a type which are now obsolete. While the present year will witness no change in the status of Linotype patents, important events are pending, as during the year 1890 some of the most important Linotype patents were issued and will therefore have run their seventeen-year-course in 1907. The patents of September 16, 1890, disclose in broad form the present style of Linotype and its magazine matrix, escapement and delivery mechanisms, transferring, justifying and aligning devices, its temperature-regulating and matrix-distributing mechanisms — in fact, the organized machine known as the "square-base" Linotype, hundreds of which were sold and many of which are still in operation. However, the controlling patent, that issued to J. W. Schneckers May 3, 1892, on an application filed in 1885, which covers broadly wedge justifiers in any form, does not expire until 1909 and any form of machine which employs such a justifying device would be prevented from coming into use by infringement of this patent, which is now owned by the Mergenthaler Company.

Monotype Scale in England.—A friendly agreement for rates payable to members of the Typographical Association, working the Monotype keyboard, both 'stab and piece, has been signed, the details being as follows: 'Stab Work.—The rate of wages shall be arranged to give operators on the Monotype keyboard an advance of 12½ per cent, as a minimum, on the case rates agreed to as fair by the representative employers and workmen in the various towns. The weekly hours for operators shall be as the case hours of the town, not exceeding fifty-two and one-half for day work and forty-eight for night work; the hours for each day or night's work to be fixed and defined, and subject to a fortnight's notice of change. All time worked before or after the defined hours shall be paid for at the rate of time and a quarter the first three hours, and time and a half for any further hours worked each day or night. That duly recognized apprentices who have served three years of their apprenticeship shall be allowed to work on the keyboard, such apprentices to be reckoned in the number allowed by rule to each office. Apprentices may occupy keyboards in proportion of one to each three in the office, but where there are less than three keyboards, or in the case of an irregular number, the time in which apprentices may be employed on them shall not be more than one-third of the time the keyboards are worked. Operators transferred from keyboard to case, or vice versa, shall receive the higher scale of payment for the period in the course of which the change is made. Periods are to be reckoned from the start to the principal meal time, and from the principal meal time to the close of work. This clause shall not be read so as to work operators beyond the hours agreed to in clause 2, without overtime. In offices which are worked, by agreement, in conformity with the rules of the Typographical Association, all operators shall be members of the Typographical Association. On the introduction of keyboards into any office, preference shall, as far as possible, be given to the members of the companionship into which they are introduced. Members of the Typographical Association learning to become keyboard operators shall work for a period of not more than three months at the ordinary 'stab (case) wages of the town. Operators employed on night shifts shall be entitled to an extra remuneration of fifteen per cent on the machine 'stab day rate. One week to be the minimum period for a night shift. The hours not to exceed forty-eight per week, and to be fixed and defined as in clause 2. Piece Work.— When working on piece, the rate payable to operators shall be twenty-five per cent of the current case day rate of the branch for brevier, exclusive of corrections, with a minimum rate of 1½d. per thousand. Operators employed on night work shall be entitled to an extra remuneration of fifteen per cent of their earnings. Operators shall be guaranteed a minimum of not less than thirty-five hours per week. The 'stab machine rate to be charged for all time short of these hours. The weekly hours shall be as stated in clause 2. In all cases where piece operators are called upon to work overtime, 4d. per hour for the first three hours in any one day or night, and 5d. per hour afterward, in excess of the matter set, shall be charged. In case of failure of copy when working overtime, the operator shall be paid for any time he is kept waiting at the machine 'stab rate, in addition to such overtime rate. Twelve lines shall constitute a "take," less than that number to be charged as a take. An operator lifting the first take of an article shall, if the heading be

set by the "house" or by the operator on the machine, charge it at the machine rate of composition; but if set by the operator at case, he shall charge it at the ordinary case rate. The "house" shall be responsible for the up-keep of head-line cases. Time lost by operators through being required to change the lay of any section of the keyboards, or through machines breaking down, shall be charged at the machine 'stab rate. The aggregate of lost time to be charged at the close of the day or night's work, as follows: Ten minutes or less than 25 minutes, quarter of an hour; 25 minutes or less than 40 minutes, half an hour; 40 minutes or less than 50 minutes, three-quarters of an hour; 50 minutes, one hour. Each operator shall be allowed one hour per week for cleaning his machine, the same to be charged at the machine 'stab rate. All matter set to a measure containing twenty-one ems or less of its own body shall be charged one-sixth extra. Matter above four lines composed in other than ordinary English (dialects) to be charged one-fourth extra. Foreign languages one-half extra. In cases where an operator is called upon to insert blocks or initial letters after the matter has been cast, one line extra shall be charged for every two lines handled. Where space for the blocks or initial letters is clearly indicated on the copy, and the "house" inserts them, no extra charge shall be made by the operator. Cut-in headings or cut-in notes inserted by the operator shall carry a charge of twice the full width of the matter in which they appear for the full depth provided for such heading or note. All standing headings in newspapers to be charged by the operator at Monotype rate. Leads cast on the shank in all cases to be charged one-half of the additional depth. Measurement to be made from the galley proofs as they come from the casting machine. Matter run on, consisting of a minimum or six lines of names, names and addresses, price-lists, prize-lists, stock exchange quotations, booksellers' and tradesmen's catalogues, dictionaries, small caps and italic matter, etc., to be charged one-fourth extra. Matter which requires casting off to ascertain proper widths, for the purpose of ranging, with or without headings or rules, whether such matter consists of words or figures, each justification or arrangement to be considered a column; and when there are three columns of such matter, one-third extra shall be charged; four or five columns, one-half extra; six or more columns, double. When copy is badly or illegibly written, or such as to cause unnecessary delay to the operator, one-fourth extra shall be charged. Definition of bad copy to be arranged between the chapel and the overseer.



"PLAYED OUT."

Courtesy Clayton E. Wheeler, foreman Speers & Howard, Sidney, Iowa.

RECENT PATENTS ON TYPESETTING MACHINERY.

Escapement Mechanism.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 2, 1905. Issued January 2, 1906. No. 808,873.

Assembler Indicator.— J. H. W. Knoop, Philadelphia, Pennsylvania. Filed October 1, 1904. Issued January 2, 1906. No. 808,931.

Knife Wiper.— F. A. Pettit, Kansas City, Missouri. Filed April 6, 1905. Issued January 16, 1906. No. 810,079.

Magazine Lock.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed February 3, 1905. Issued January 16, 1906. No. 810,153.

Matrix Aligning Mechanism.— J. E. Saffery, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 24, 1905. Issued January 16, 1906. No. 810,173.

Simplex Distributor.— H. C. Hensel, Chicago, Illinois. Filed August 24, 1905. Issued January 16, 1906. No. 810,205.

COMPOSING ROOM

Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript. Address, The Inland Printer Company, Chicago.

GETTING A CIRCULAR PRINT FROM A SQUARE CUT.

It often occurs, and especially in a country office, that a printer desires to get a circular print from a square cut. He may have in the office a square half-tone or etching of some scenic view or portrait, which for some particular job could be used again to a very great advantage if it were only round or oval instead of square. In fact, it may be absolutely necessary that he use such a cut, and possibly he may not have time to wait until he could send to the city engravers and have another made. Anyway, if he could use the square one, he would save that much on the job. I have found myself in that position a number of times, when a circular print from a square cut in stock was the solution of what otherwise would have proven a difficult problem in the matter of time, and, "necessity being the mother of invention," I have found or discovered a very simple way of always having that solution at hand. It may be original, or it may not be; I shall not attempt to say. Anyway, it was omitted from my apprenticeship, and I do not believe that the process is, at least, in common use.

The only things required for the work are a few sheets of thin manila wrapping-paper, some good paste and a small quantity of vaselin. The cut is locked in the chase and an impression taken on the tympan. Then take two sheets of the manila paper and cut in their center ovals or circles the size it is desired that the print should be. The interior edge of these ovals or circular holes must be perfectly smooth and even. Over one side of each sheet, around the hole, spread a very thin coat of vaselin — just enough to cause the paper to appear oily — and for this coat to form a margin wide enough so that when the square cut is laid over the oval or circle it will come in contact with only the oiled paper. Lay the vaselined surface of each sheet together so that the holes correspond, and then paste them to the "grippers" of the jobber in a position so that when they come down against the bed of the press the oval or circular hole will leave exposed through it only the part of the impression on the tympan that is desired to be printed. The oval or circular pieces of manila cut from the sheets should then be trimmed just a very little and pasted to the tympan as an underlay to the part of the cut to be printed. The press is now ready for work. The square cut will print through the opening and each time an impression is taken the margin unused will be printed upon the vaselined paper shield. The vaselin on the interior sides of the doubled manila sheets should not be in a quantity so that it will either work through to mar the printed paper or to show in the ink on the rollers. It is merely for the purpose of giving elasticity to the shield and to prevent the continued impressions from making it gummy. The shield will last for thousands of impressions.

This same process can be used to make small square prints from large cuts of any kind and for many other such purposes that will readily be realized by the printer. I have used it many times and in many different ways, and good results have always been obtained. It is cheap, quick and simple, and can be used almost daily in every printshop.

C. A. Byers.

LAYING JOB FONTS.

When job fonts are laid in cap. and triple cases and used in regular case stands it will be found a great convenience to have figures begin in the second tier of boxes from the top and let the 8, 9 and 0 run over into the tier below on the right side of the case. Put the diphthongs and little-used characters into the boxes commonly used for the figures. In this manner, when the case is in use, it will always be secure in the rack, as it will not have to be drawn out as far as in the old way, nor held by the knee or otherwise sustained when setting from the figure boxes.

WOOD TYPE.

The inconvenience caused by the frequent unconscious "turning" of letters when setting wood type can be avoided if compositors will mark the letters and figures commonly subject to these variations in the same manner as metal type is nicked. Another hint about wood type that is well to put into practice: After printing, clean the type with machine oil instead of benzin. Machine oil will keep the face smooth and perfect, while benzin will cause it to become rough and dry. Machine oil can also be used to advantage in wiping wood furniture in job forms, and it will preserve its life to a great extent and prevent its becoming warped, dry and cracked. Put machine oil on all new wood-base cuts before using and it will help to resist water, should they come in contact with it, and also prevent them from swelling and thus warping the printing plate.

While speaking of wood type, it might be well to advise compositors not to despoil wood type by cutting away the under part of descending letters to make them line. Your conscience will bother you, or should, when these letters, after a few impressions, begin to show signs of weakness, and in a short time break off entirely. "Build up" to the line; it's the workmanlike and the safe way.

THE PLANER.

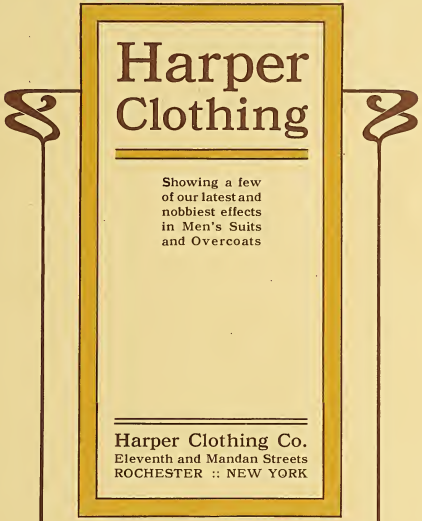
Wipe off the face of a planer before placing it upon the form and see that there is no grit or metal clinging to it; then think of the costly material that lies under the planer and let your hand and mallet descend with due regard for the type. The competency of a man is questioned when a resounding rap is given the planer, and especially when he uses a piece of wood furniture in the place of a planer. The wood furniture is too light and thin for planing and the blow of a mallet will descend to the type with twice the force a planer will deliver. Here's an illustration that should make the difference in the two ways of planing a form painfully apparent: Place your finger under the planer and give it the blow you usually would to plane a form; lay aside the planer and substitute a piece of wood furniture, still keeping your finger underneath, and strike this a blow with the same force.

LOCKING UP.

When you are about to lock a form, have everything even and firm before using the key. Use thumb and fingers and see that the ends of lines are not binding on the leads. If two detached parts make the form, see that each is straight and true. With everything O. K. and quoins well tightened with the fingers, span the left hand over the form and press the furniture firmly downward against the stone on the head, left and foot of the form, and you can prevent "springs" in all light forms.

Clinton J. Peacock.

"The poet Southey said somewhere, and I quite agree with him, that one of the greatest of earthly pleasures is the correction of proof-sheets." — *Dean Stanley.*



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THE ROTH PIANOS

A Few Facts About Piano-making

IN presenting this booklet our aim has been to place before you the facts concerning the manufacture of pianos —and Roth pianos in particular—in such a clear and concise manner as will enable the prospective purchaser to bring intelligent judgment to bear on his selection. The first consideration in the choice of a piano should be its wearing qualities. Fine feathers may make fine birds, but a fine coat of varnish will not prevent a cheap piano from speedily acquiring that "tin pan" sound.

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The selection of a piano is a problem which at some time enters nearly every home. This is especially true at the present time, for instead of being a luxury the piano is to-day regarded as almost a necessity. For this reason the purchaser will naturally desire an instrument that age will not affect—that will be as good after ten years' service as when new.

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Our prices are as low as the famous Roth standard of piano manufacture will permit. It is not the highest-priced piano made. Its price is high enough to insure the very best of material and workmanship, yet low enough to warrant careful consideration of the most prudent buyer.



CONCERT

Chester Methodist Church::Seventieth and Maywood Streets

Tuesday Evening, May 3
At 8 O'clock

Miss Bessie Smith : Soprano
Miss Amy Johnson : Contralto
Mr. Samuel Merwin : Tenor
Mr. Thomas Brown : Basso
Miss Caroline Weber : Reader

Programme

1	Soprano Solo Miss Bessie Smith	Selected
2	"Evening Bells" Quartette	Merwin
3	Reading Miss Caroline Weber	Selected
4	"Spring Melody" Miss Amy Johnson	Morris
5	Duet. "You and I" Miss Smith and Mr. Merwin	Samuels
6	"Summer Days" Mr. Thomas Brown	Hooley
7	Reading Miss Caroline Weber	Selected
8	"The Merry Rover" Quartette	Cramer

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Smith Printing Co.

Printers of Catalogs, Booklets, Commercial Stationery, Legal Blanks, Law Briefs, Programs, Advertising Novelties

Corner of Washington and Dearborn Streets::: Chicago

New Caslon and Caslon Text in display
Made by
INLAND TYPE FOUNDRY
Saint Louis

Job Composition

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS — sixteen-page booklet — 25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS — twenty-four-page booklet — 25 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.— Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

MENUS AND PROGRAMS.— A collection of modern title-pages and programs, printed on cloth-finished and deckle-edged papers. 50 cents.

AMERICAN MANUAL OF TYPOGRAPHY. New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. $4.

IMPRESSIONS OF MODERN TYPE DESIGNS. Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.

BERAN: SOME OF HIS WORK. Contains over one hundred demonstrations of combining art with the practical in commercial printing. 148 pages, 9 by 12. $3.

SPECIMENS OF BILL-HEADS.— Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents.

LECTURES FOR APPRENTICES.—Reprinted from THE INLAND PRINTER. Comprises General Work, Commercial Work and Stonework. 56 pages, fully illustrated, 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

ART BITS.—A collection of proofs selected from odd issues — half-tones, three-color prints, engravers' etchings, etc.— neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, $1, postpaid.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

THE PRINCIPLES OF DESIGN.— By Ernest Allan Batchelder, Instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, $3.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proof-reading. Cloth, 12mo, 476 pages, $2.

MODERN BOOK COMPOSITION.— By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. $1.

PORTFOLIO OF SPECIMENS OF PRINTING.— The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, $1, postpaid.

A GLANCE through the specimens submitted by the various printers throughout the country reveals, as the most striking feature, a deplorable lack of color harmony. Printers whose taste in typography is excellent and whose designs seem to have been planned with much thought and care apparently do not take into consideration the harmony — or lack of harmony — of the colors to be used, and the work which is otherwise most pleasing and effective is rendered practically useless as specimens of artistic printing by the use of colors which not only do not please, but swear vigorously at each other. In the days when the printer confined himself principally to red and black — "regular printers' colors" — the work was, in point of color, much more harmonious, the proportions of these colors necessary to an artistic result being such that the distribution of color was comparatively an easy matter. But to-day the printer who wishes to produce a "fine job," no matter whether it is commercial stationery or elaborate advertising literature, seems to think that the sure road to success is through the use of plenty of colors and that "rainbow" effects are to be desired above all else.

This is especially noticeable in specimens of booklets, programs, menus, and other work having covers. It is a relief to find among the large amount of this class of work being daily produced, a specimen which has the appearance of having been thought out as a color scheme — colors of ink, color cover-stock and color of stock for the body of the job. The average specimen would lead one to the conclusion that the cover is in no way connected with the balance of the work, as far as harmony is concerned. The selection of colors for the body of the work is apparently made without any thought of the cover, and when the cover-stock is finally selected, it is in all probability necessary to use colors thereon which are violently opposed to those used on the balance of the work.

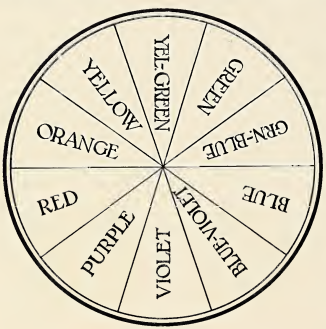
A greeting comprising twelve pages and cover will serve to illustrate this point. The cover is one of the stock forms of the paperdealer, with the word "Greeting" embossed in the center. This cover is of a light blue tint and the book is tied with a red cord. The first page of the greeting is an "elaborate" rule display in red, green and brown; the third page is in red and green; the fifth page in red and purple; the seventh page in red and purple, and the ninth page in red and blue. The last three pages are blank, as are also the even pages. Aside from the fact that these different parts are fastened together with a cord, there is nothing whatever in this specimen to indicate that it is one job and not a portfolio of specimens of the product of an ink manufacturer, the type-design being handled in the same disconnected manner. Even in cases where colors harmonize, good taste will not fail to demand less of this "rainbow" effect.

The first consideration in the making of a booklet, book, greeting, or any other piece of work having a cover, should be that of treating the job as a "whole" in color harmony, as well as type-design. The colors of inks and stock used on the cover should not only be considered in relation to one another, but should harmonize with whatever follows. This is a feature that seems to be entirely overlooked by many printers.

In the ordinary commercial specimens, the same absence of thought for color harmony is found. Specimens printed in but two colors seem to contain the greatest amount of errors in this respect. The reason for this is that work in two colors is turned out practically everywhere, while the more elaborate color productions are not attempted by the average printer. The violation of

harmony most commonly seen is that of the combination of red and blue. These colors, even in small quantities, can not be used without a feeling of discord, yet hardly a package of commercial specimens reaches this department which has not at least one job printed in the full tones of these colors, with the weight of the red entirely too great.

The use of color by the printer is primarily to secure emphasis. Hence such lines and phrases as the printer or his customer desire important are planned to be run in some brilliant, attractive color. But the moment color is introduced, the element of color-design enters into the problem, and here the troubles of the printer begin. As long as the printer confines himself to red and black and keeps them properly proportioned — from five to twenty



per cent red — the work is satisfactory, but beyond this many printers seem unable to advance. As an aid in selecting combinations of two colors a diagram is shown herewith. On this diagram are represented ten colors, which include those with which most of the "swearing" color specimens are produced. The diagram is so arranged that directly opposite each color will be found its complement, or that other color with which it must be used to produce a perfect harmony. As an example, if we wish to print a job in two colors, one of them to be red, we find by consulting the diagram that the most perfect harmony would be produced by using blue-green, and not blue, as is so commonly done. While it is not necessary to confine the colors to those which are complements of each other — many pleasing results being secured outside of these limitations — it is much better to do this and secure a perfect harmony than to take the colors at random, as some printers seem to do.

Another noticeable feature in much of the work submitted is the poor distribution of color, even where complementary colors are used. In a great many cases the weight of color is too evenly divided and the colors are not placed in such positions as will give the proper balance. No invariable rules can be given concerning the percentage of the different colors used, as the tint of the stock will naturally have an influence on both colors.

With these color complements as a basis the printer should have no trouble in producing good color combinations for the ordinary commercial stationery, and this is the class of work in which most of the discords are found. A little more consideration for the color arrangement, as well as for the typographical design and presswork, will result in a much better grade of printing than is at present being produced, and the beautiful color harmonies and delicate tints of the Old World printers will not stand out in such marked contrast to the average specimens as they do at the present time.

A YELLOW NEWSPAPER GLOSSARY.

MEANING OF WORDS AND PHRASES THAT ONE RUNS ACROSS OFTEN.

Pretty Girl — Any unmarried human female less than thirty-five years old who gets into the news.

Society Matron — Any married woman, from a bartender's wife up through the social grade, who gets into the news.

Society Girl — Synonymous with "pretty girl." See above.

Exclusive — Adjective applied to any club or social organization which excludes Indians not taxed, convicts and persons of more than one-half negro blood.

Not Expected to Recover — Phrase applied to the condition of all persons injured in course of news story.

Prominent Yale Graduate — Any one wearing a boiled shirt, arrested for anything above a misdemeanor.

Multi-Millionaire — Person possessed of property worth $50,000 or over, or a relative of a person listed in the Social Register. Up to three years ago "millionaire" was used in the same sense.

Thirty-two Calibre, Pearl Handled — Phrase which must always be attached to the noun "revolver," unless otherwise ordered.

Tot — Any child under seven. In a pathetic story the adjective "tiny" must always be prefixed.

Plucky Woman — Any woman who did not scream.

Heroine — Principal female character in any burglary story. Otherwise synonymous with "plucky woman," q. v.

Prominent Clubman — Any bachelor leasing apartments at $30 a month and upward. Also members of the Paul Kelly and Timothy D. Sullivan associations who happen to be arrested while wearing dress suits.

Fatally Injured — See "Not expected to recover," above.

Fashionable Apartment House — Any dwelling which has an elevator.

Toddle — Verb applied to the walk of a tiny tot. See under "tot" for correct usage.

Well Dressed — Phrase always applied to a woman who, when arrested, is comparatively clean. Must be used in a story about a prominent clubman, q. v., above.

Snug Sum — Money.

Crisp Five Dollar Bill — Five dollars.

Cosey — Adjective always applied to home to which the remains are taken.

Wuz — Synonymous with "was," but indicates dialect.

Hurled — Motion of passengers, cars and cabs at the time of the accident.

Faint — Course taken by all the women within six blocks of the accident.

Scream — See "faint," above.

Wild Panic — Inevitable result of the accident.

Dash — Gait of the crowd at the time of the accident. "Rush" is synonymous. "Run" is not good usage.

D —— n — Damn.

Heir — Child having $300 coming to him from a life insurance policy.

Ring Out — What shots always do.

Gems — Personal ornaments worth more than $1.75.

Peril — A great word to use almost anywhere. It tones up the story. — *New York Evening Sun.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, $1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, $3.50, prepaid.

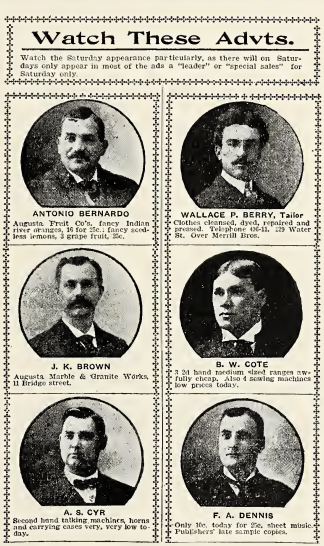
PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, $1.37, postpaid.

AUSTRALIA is vieing with New Zealand in an endeavor to produce the finest presswork on half-tones in Christmas editions. A copy of the Christmas supplement to the Adelaide (Australia) *Advertiser* has been received from the publishers, J. L. Bonython & Co., and it certainly divides the honors with the New Zealand paper mentioned last month.

AD.-SETTING CONTEST NO. 19.—Readers should not overlook the interesting ad.-setting contest announced last month, and not fail to get their entries in before the closing date, March 15. The copy for the ad. and full rules governing the contest were published in this department in the February number. Each compositor will receive a full set of the specimens submitted, and a study of the different ideas of the large number of compositors will many times repay for the time and labor expended in the setting of an ad.

VALUING A SUBSCRIPTION LIST.—A puzzling question and one to which no really direct answer can be made is asked by a correspondent this month: "Where a partnership must be dissolved through death, how is the value of the subscription list arrived at? What is the custom, or what would be fair to all concerned? Our circulation is as follows: Daily, 4,274; semi-weekly, 2,914. We know how to arrive at the value of the plant — that is, by appraisement. What, in your opinion, would be a fair figure for subscriptions as given above?" *Answer.*—The question of what to pay for a subscription list in purchasing a newspaper is usually included in the good will, and this in some cases has been estimated as a sum equal to the net profits for five years. However, you will find that in ninety-nine cases out of one hundred it is simply a case of bargaining and getting together on some middle ground. If the subscription list is included in the good will, and a portion of it is paid in advance, then the amount paid in advance should be determined and deducted from the good will. If it is not included in the good will and is not paid in advance, then the probable receipts of one month would be a fair price.

A NOVEL arrangement of small local ads. is contributed by David M. Berran, of the Kennebec *Journal*, Augusta, Maine. There were eighteen of these little two-inch ads. in the clipping, but only six are reproduced, showing the arrangement. In writing of the plan Mr. Berran says: "These ads. are arranged in alphabetical order and are changed in rotation so that a new name appears at the top



every issue. The principal advantage that the advertiser gains from this form is better service as regards position. They are all merchants who use a small space and heretofore have not had a very good location in the paper, as they were bound to be used as 'fillers' most of the time."

REQUESTS for rate cards are still numerous. Each paper is confronted by conditions peculiar to its own locality, so that a card compiled for a paper of certain circulation in one city will not be suitable for a paper in another city. The amount of available advertising in a

field, the size of the town, and the number and condition of competitive papers all have a bearing on the rates which may be secured. The following card was compiled at the request of a daily paper, with a circulation of four thousand, published in a small city, and has not before appeared in THE INLAND PRINTER:

	1 t.	2 ts.	3 ts.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch ...	$ .50	$ .90	$ 1.30	$ 2.50	$ 4.70	$ 8.85	$ 20.50	$ 35.00	$ 61.00
2 inches ...	.90	1.70	2.50	4.70	8.30	15.25	35.00	61.00	100.00
3 " ...	1.30	2.50	3.70	6.50	11.25	20.50	48.00	81.00	135.00
4 " ...	1.70	3.30	4.70	8.30	14.25	26.00	61.00	100.00	165.00
5 " ...	2.10	4.10	5.60	9.85	16.75	30.00	71.00	120.00	195.00
6 " ...	2.50	4.70	6.50	11.25	19.25	35.00	81.00	135.00	220.00
8 " ...	3.30	5.90	8.30	14.25	24.00	44.00	100.00	165.00	270.00
10 " ...	4.10	7.10	9.85	16.75	28.00	52.00	120.00	195.00	320.00
20½ " ...	7.10	12.75	17.25	29.00	50.00	90.00	200.00	330.00	520.00

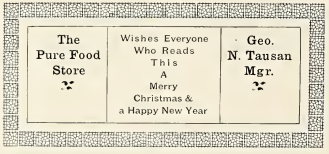
A paper with four thousand circulation should not quote a rate of less than 10 cents an inch, but in this case the city is so small and competition so keen that the $520 rate seems warranted. This is a little over 8 cents an inch. The next lowest rate is 10 cents, and the card is accurately graded throughout. The second card, given below, was compiled for a weekly of four thousand circulation:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$ .50	$ .90	$ 1.30	$ 1.70	$ 5.00	$ 8.85	$ 15.25
2 inches	.90	1.70	2.50	3.30	8.85	15.25	26.00
3 "	1.30	2.50	3.70	4.70	12.00	20.50	35.00
4 "	1.70	3.30	4.70	5.90	15.25	26.00	44.00
5 "	2.10	4.10	5.60	7.10	17.75	30.00	52.00
6 "	2.50	4.70	6 50	8.30	20.50	35.00	61.00
8 "	3.30	5.90	8.30	10.25	26.00	44.00	77.00
10 "	4.10	7.10	9.85	12.25	30.00	52.00	92.00
20½ "	7.20	12.75	17.25	21.50	54.00	94.00	165.00

The lowest rate on this card is 15 cents an inch, which will appear high to some publishers and low to others. It really should be higher for a weekly circulation of four thousand, but the conditions in this instance were such as not to warrant demanding it.

THE annual banquet of the *Illinois State Register*, of Springfield, is looked upon as one of the most important events of the year by that paper, as it is always productive of harmony, renewed interest and a general good feeling. The fifth of the series occurred on New Year's Day and even surpassed previous gatherings in this respect.

AD. CRITICISMS.—The advertisements for review this month are from F. L. Winn, of the Mayville (N. D.) *Tribune*, who sends a package of very neat press proofs of his work, two of which are reproduced (Nos. 1 and 2). The first is a sample of New Year's greetings. It would have looked better if the ornaments had been



No. 1.

lower down, and the abbreviation of "Manager" and the use of the short "&" are defects. No. 2 is a very neat little hotel ad. but also has a short "&" improperly used. H. W. Adrian, of the Great Falls (Mont.) *Leader*, sends several good ads., among which are two circles (Nos. 3 and 4). These are made by some new method, have square corners, and can be produced for 75 cents to $1. Mr. Adrian does not divulge his plan, but will do so to any one sending a stamped and addressed envelope. Two specimens of the work of A. E. Schneider, of the Galesburg (Ill.) *Republican-Register*, and Charles H. McAhan, of the St. Joseph (Mo.) *News and Press* are reproduced. Mr. Schneider's work (No. 5) runs to heavy effects, while Mr. McAhan's (No. 6) is much lighter. Both are examples of commendable ad. composition, equally good and equally well balanced, both in choice of display and in whiting out. D. C. Silve, of New Orleans, Louisiana, is doing good work, but needs to study balance and contrast. The same is equally true of work submitted by R. A. Miller, of the Greensboro (N. C.) *News*, and Artie J. Chitty, of Mitchell, Indiana.



No. 2.

NEWSPAPER publishers are undoubtedly aware that some of the railroads, and the Pennsylvania Railroad in particular, have cut off advertising transportation. As a result of



No. 3.



No. 4.

this action, a resolution was passed at a recent meeting of the Pittsburg Newspaper Publishers' Association, barring from the newspapers all complimentary notices relating to the Pennsylvania Railroad or its officers, and all railroad wrecks are to be reported in detail, taking care that the railroads are not favored.

INSTEAD of publishing a big "Industrial Number," or a special issue with some similar title, the Salem (W. Va.) *Herald* compiled a book of one hundred 9 by 12 pages and cover, entitled "Historical and Industrial Review of Salem." It was not issued as a supplement, but sold for 50 cents, and in addition to this its advertising pages were liberally patronized. This plan is a commendable one and much better and undoubtedly more remunerative than big special editions.

MR. MADDEN'S latest letter to postmasters gives a résumé of the law and the department's rulings regarding second-class matter, and states that these rulings will be rigidly enforced after April 1. This circular is not likely to cause legitimate newspapers serious trouble, although there are two customs that may need curtailing slightly. In clubbing offers the price must be sufficiently high so that one paper in the list will not be free, and the value of a

premium given with a subscription must not be so high as to make it appear that the subscriber will get full value in the premium and be securing the paper practically without cost.

THE Reading (Pa.) *Telegram* has been pushing rapidly to the front the past year and now proves a circulation of 6,600. In order to test the circulation of both Reading



No. 5.

papers, the *Telegram* makes the following proposition: "That a disinterested expert newspaper auditor, to be selected by the Ten Point Club, be engaged to examine and report upon the actual, net, paid, regular circulations of the *Herald* and the *Telegram;* the paper reported as having the smaller circulation to pay all the expenses of the examination and to acknowledge its shortcomings by giving to such local charities as the Ten Point Club may select $100 for every hundred of circulation it falls behind. In addition, the *Telegram* offers, if this proposal shall be accepted by the *Herald*, to give to that paper $100 as an expression of its gratitude for the chance to demonstrate that the *Telegram's* circulation claims are honest."



No. 6.

RATE CARD FOR A THEATER PROGRAM.—W. E. Grant, of the Cross Company, Nottingham, Indiana, requests a rate card for a theater program with an issue of five hundred copies. A theater program can hardly be classed as a newspaper and the rates for advertising are not based on the same principle. The usual custom is to decide upon size and the amount of space to be occupied by advertising, then ascertain the cost of printing. With this information it is easy to determine how much per inch must be charged to cover the cost. What shall be added to the cost depends upon the publisher's idea of a satisfactory profit and the liberality of the victims.

AT a recent social event in Chicago a novel little paper, called the *Cotillion Evening Favor*, was distributed, in which was much genuine wit and pleasing sarcasm. The following announcement will be appreciated by those who are familiar with the present methods of publishers who lose no opportunity to "blow their own horns":

The *Cotillion Evening Favor* is the only annual newspaper published in Chicago which is able to announce the startling news of the Spanish exodus to its regular city subscribers.

The story of how the news was received is an interesting one. The first hint of the exodus reached the *Favor* office barely three weeks before the yearly hour of going to press. At that very instant horses were being purchased and wagons advertised for in which to make the delivery of the paper. Here is where the perfect system in the *Favor's* circulation department came into play. In less than seventy two hours word had been sent to stop the wagons. It took but a day or two longer to notify the printers. The two hundred words already written for the regular edition of the paper were remorselessly destroyed, and every one of the two employees on the magnificent staff of the *Favor* bent their energies toward getting the news before the public inside of forty days after the first "tip" was received.

To-night's edition of the *Favor* is the wonderful result.

The Italians were quick, the Indians were quicker, but the *Cotillion Evening Favor* beats them all.

FOR the past eight years the Philadelphia *Bulletin* has given its newsboys a great Christmas dinner, but was obliged to change the custom at the last holiday season, as it was absolutely impossible to secure one or even two halls large enough to accommodate the constantly increasing number. Instead, a crisp, new $1 bill was sent by registered mail to each boy, and it was necessary to arrange for five thousand of these bills in order to have enough to go around.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Harvey (N. D.) *Herald.*—The *Herald* was criticized last August.

Bath (Me.) *Anvil.*—The three display heads in a row on the first page do not give the best effect—each loses its individuality.

Western Telephone Journal, Vinton, Iowa.—A creditable magazine in every particular, except the make-ready on vignetted cuts.

Pilot Point (Tex.) *Post Signal.*—A word should never be divided in a display head like that at the top of your first page, issue of January 12. A two or three part heading would be better in this location.

Stanton (Mich.) *Clipper.*—Use your first page to display some of the more important local news items, using prominent headings. It pays to give your readers the impression that something is really happening every week in the home town, and that they can depend upon learning all about it in the *Clipper*.

IT is said that types that stick together can be loosened by pouring glycerin over the faces of them and letting them stand over night.



MY PONY. —*New Zealand Graphic.*

PRESSROOM

BY JOHN E. CASHION.

This department receives frequent requests for half-tone overlays and progressive sheets for three-color work. In the future THE INLAND PRINTER will supply cut overlays of suitable subjects at a nominal cost for the time consumed in preparing such work. Pressmen who are anxious to apply specimens to actual work in hand should forward cuts by mail or express. Explanations and answers to inquiries will be sent with all specimens. The work is in charge of an expert who understands and appreciates the different requirements of various subjects.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John P. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.— Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.— By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, $1, postpaid.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

INK TOO THIN.— J. M., Leetonia, Ohio, writes: "We have had some trouble with type working like the enclosed sample. This sample was printed on a country cylinder press. The type matter was squarely on its feet and we are at a loss to know what could cause it to work white on the edges." *Answer.*— The ink used is entirely too thin, without sufficient body to stand out properly on the paper. Try a heavier ink and adjust the form rollers so they will have the proper contact with the vibrator rollers.

WRONG GRADE OF INK.— G. L., Kansas City, Missouri: "(1) We are enclosing herewith a label and would like to have you state through the columns of THE INLAND PRINTER what is the best way to print solid colors on coated paper. We used castor oil and hog's lard as a reducer, but could not prevent picking. (2) What is the best kind of hard paper for packing when printing half-tones?" *Answer.*— (1) The ink used on the labels submitted is too tacky, being ground in a heavy, quick-drying varnish, and is suitable only for bond or linen papers. In this case castor oil or lard would only tend to make the ink soft and greasy. It is always best when printing a job on glazed paper to first submit samples to an inkmaker that he may select the ink desired, a formula of which is only obtained by considerable manipulation. (2) Six to eight sheets of S. & S. C. book-paper, 32 by 44, 70 pounds to the ream, should be used in addition to the regular draw-sheet manila for best results when printing half-tones.

UNEVEN COLOR.— J. S. W., Mason City, Iowa, writes: "Enclosed find a few specimens of blotters which were printed on a Gordon with ink fountain, from a single plate, and run in three colors — yellow, red and black. Can you account for the variation in color, as the two blotters were taken from the middle of the run, scarcely a half dozen impressions intervening?" *Answer.*— The variation in color is due to the amount of ink carried when printing the red. The specimen in which the red predominates has entirely too much red, while the other specimen has not sufficient red to change the tone of the black. A better effect could have been obtained had you run only two impressions instead of three, using a persian orange for the first color.

SETTING THE GRIPPERS.— Few pressmen give the grippers proper attention. Habitual negligence is responsible for the frequent difficulties encountered with the grippers. It is a customary habit with some pressmen to tighten only those grippers that are found to be loose from time to time, without regard to the remainder of the set. All of the grippers should grasp the sheet with a uniform pressure, an adjustment that can be attained with nicety only by carefully going over the entire series. Slur, poor register and wrinkling of the sheet are often attributable to grippers that have been carelessly set. The cylinder should be thoroughly dressed with the full amount of packing and with all the necessary tympan before making an adjustment of the grippers. The press should be turned forward to the point where the grippers are closed and where the cam is clear of the closing pin. With the cylinder in this position, loosen all the grippers and allow the gripper cam to rest against the stop on the outside of the cylinder. At this point raise the cam with a screwdriver and place a piece of manila paper between the cam and the stop and then spread the grippers an equal distance apart over the length of the cylinder. Begin first by tightening the grippers on the outside, on both ends of the rod, and then work toward the center, first one side and then the other. Observe great care to apply an equal pressure throughout. Now remove the manila paper between the cam and the stop on the cylinder and test the adjustment by placing a full-sized sheet of paper in the grippers. Pull straight out on this sheet with both hands. Do not pull one end and then the other, as it will be impossible for the grippers to hold the sheet under these circumstances. Sheet bands, shoo-flies and stripper fingers should be set in accordance with the grippers, and not set the grippers to the parts. To attain perfect register it is essential that the sheet should leave the feed-board smoothly, with a perfect and unruffled edge.

HOW TO WORK THREE-COLOR INKS.— L. N., Helena, Montana, asks these questions: "(1) Will you please tell me how the rough finish is put on the November issue of THE INLAND PRINTER; is it done before or after the printing? (2) Also, can a pressman print a cut 6 by 8 inches — three-color work — satisfactorily on a Gordon press? (3) I would also like to know the best way to work three-color inks." *Answer.*— (1) The rough finish, such as appeared on the November cover of THE INLAND PRINTER, is done after the printing. This effect is obtained by passing the sheets through a "roughing" machine especially built for this purpose. (2) With a cut 6 by 8 inches a very successful job of three-color work may be produced on a Gordon press. (3) To insure a perfect job when run-

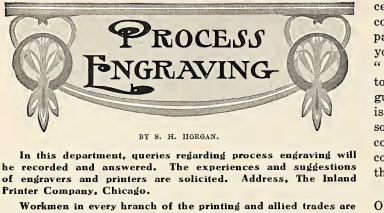
ning three-color work, it is necessary to first test the paper to see how it absorbs the varnish of the yellow, which color is printed first and is the principal color, as much depends upon the amount of yellow carried. This color must lie smooth, as otherwise the second color — the red — will not "lift." If the varnish of the yellow is absorbed too quickly, the ink will lie dead on the surface and can then be easily rubbed off. To avoid this annoyance add one to two per cent of dryer, which will help to bind the ink to the paper. Look carefully after the drying of the first color. If the yellow be too dry, the red will not lift; if the yellow is not sufficiently dry, the second color will crawl. The yellow may also absorb partly, in which case the red will dry too quickly. The red should be followed closely as to drying qualities, and also the amount of ink carried. After the correct amount of color is obtained, it up, which is objected to?" *Answer.* — (1) Imperfect distribution with an overabundance of color is usually the cause of type matter filling up. Especially is this apparent when running inks suitable for dark cover-paper, such as white, red, yellow, etc., it seeming next to impossible to distribute these inks perfectly and still retain a sufficient amount of color to produce an effective job of printing. This deterioration in distribution is due to the excessive amount of dry color used in the make-up of these inks. Take for instance the cover white, which contains about nine parts dry color to one part varnish, and in this state of consistency is only suitable for large type which is clean and open, or a design made especially for printing of that kind. For these reasons it sometimes becomes necessary when running a job in white ink to reduce or soften the ink slightly to prevent filling. The amount



TORONTO UNIVERSITY — REACHED BY GRAND TRUNK RAILWAY SYSTEM.
Photo by William Notman & Son, Montreal, Canada.

is well to test the drying by passing the hand over the printed sheets. If drying too quickly, a small amount of ink softener or reducing compound may be added to the ink. The blue dries more quickly than the other colors. To this a large percentage of gloss varnish or dryer may be added. The inks are printed in the same way as by any other multi-color process — first the yellow, then the red, and lastly the blue. The usual time required for drying of the colors is from one to two days. See that the colors are neither too wet nor too dry when the following color is printed on top. If the first color is too wet, a dull effect is the result; if right, the effect will be glossy and finely finished.

How to Prevent Type Matter from Filling Up.— A. J. M., Boston, Massachusetts, writes: "(1) How can I run a *full* color of white on a cylinder and prevent it filling up borders, letters, etc? (2) Is there some accurate way of deciding whether a black or colored ink is just right for any kind of paper and not look sloppy or pick off the paper? I mean to test it before inking the press. (3) Suppose by mistake I should ink up the press and the ink was too stiff or too thin, what should I do besides washing of reducer or softener to be added to the ink depends largely on the size of type matter and the kind of stock, whether plate or antique finished. In any event, when the ink is filling up the type matter, reducing is the only remedy, and the pressman should be able to determine the amount necessary. There is hardly any definite way of ascertaining the adaptability of the various grades of inks or the absorbent quality of the different papers, though it is a good rule to pair them off in this manner: For book papers a medium weight ink is necessary, and with the increased toughness of the paper the tenacity of the ink should be more pronounced. This not only enables the ink to lie perfectly, but it also brings the type matter out sharp and clean. For enamel papers the ink should be free from tack, and of a buttery nature. A fairly good test of these inks can be made by placing a small bit of the ink between two pieces of the stock to be run and patting it out to about the amount required to print the form. If it picks, it shows that a softer ink is necessary. If a mistake is made by putting a wrong grade of ink on the press, the best and quickest way out of the difficulty is to wash up.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 25 cents.

PENROSE PROCESS YEAR-BOOK, 1905-6. $2.85 postpaid.

THREE-COLOR PHOTOGRAPHY. By A. von Hübl. $3.60 postpaid.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.25.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THE HALF-TONE PROCESS.—By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated. Cloth, 292 pages; $3, postpaid.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. $3.

TROUBLE WITH WHITE IN RETOUCHING PHOTOGRAPHS AND DRAWING.—"Newspaper," Toronto, Canada: "We want to know if you will help us out of a difficulty we are having in our art department. We retouch photographs with white and other water-colors before making half-tones. After the photograph is properly retouched, we rule a border on it, sometimes adding considerable decoration on top of the water-color already on the photograph. Sometimes the ink lines run or spread, spoiling the previous work. At other times it does not, there being no certainty about it. This trouble occurs when the water-color is put on with an air brush as well as when it is painted on with a hand brush." *Answer.*—The water-colors you are using have not enough "bond" in them. By "bond" is meant the gum necessary to bind the color together and to its support. If a bottle of pure selected gum arabic in solution, containing a few drops of glycerin, is kept convenient, and a little of this gum is used to dissolve the color, then there should be no more of the trouble complained of. The writer uses Winsor & Newton's water-color and Higgins' soluble and waterproof inks, and does the same work without any difficulty.

RELIEF PLATES IN GRAIN.—A. H. Slaverns, Fostoria, Ohio, and W. M. Streicher, Cincinnati, Ohio, who are inquiring about relief plates in grain, will find much information on the subject in this department from time to time. See, for instance, page 421 of the December INLAND PRINTER. The examples of such work made with the Metzograph screen following page 24 in Penrose's Pictorial Annual for this year are the best exhibits of grain relief plates published.

FISH GLUE IN PLACE OF ALBUMEN.—It has been recommended in this department to add fish glue to the enamel solution for sensitizing zinc, which the writer has found in practice to be an advantage. The Bolt Court School, of London, has gone further and abolished the use of albumen altogether, their formula being about this:

Water	20 ounces
Fish glue	1 ounce
Bichromate of ammonia	80 grains
Aqua ammonia	10 drops

COINS FOR WEIGHTS.—"More money than brains" is the old saying, but a processman with more money than weights can use United States coins to weigh chemicals and the weights will be found approximately as follows:

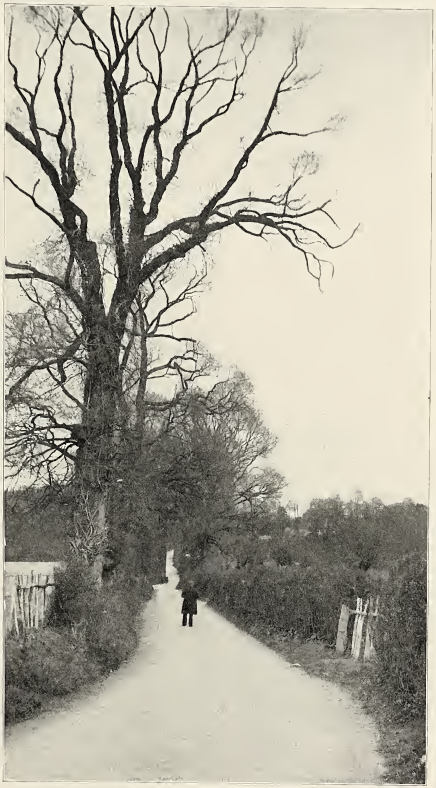
A silver dollar and a nickel will weigh about	1 ounce
Half-dollar and a dime will weigh about	½ ounce
Half-dollar will weigh about	200 grains
A nickel and a dime will weigh about	¼ ounce
A nickel will weigh about	1-6 ounce
A cent will weigh about	50 grains
A dime will weigh about	1-12 ounce

FOR COLOR-PROCESS ENGRAVERS.—Mr. J. Arthur H. Hatt, of 12-14 Spruce street, New York, is organizing a league of twenty color-process engravers throughout the country, to whom he is to teach three-color and four-color platemaking and supply the members of the league with the sensitive plates and chemicals necessary for the work. He purposes to maintain an experimental laboratory for testing new dyes, color screens, inks, and everything pertaining to colorwork, for the benefit of members of the league. The success of this scheme would mean the extended use of color printing.

ORTHOCHROMATIC AND PANCHROMATIC PLATES.—Mr. T. Thorne Baker gives in Penrose's Annual the following definitions, which are so satisfactory as to be worth remembering: "The chief difference between an 'orthochromatic' plate for monochrome work and a 'panchromatic' plate for three-color work is that, while the former should be sensitive to each color of the spectrum in the same proportion as their luminosities to the eye, the panchromatic plate should be—to be ideal—absolutely evenly sensitive to the whole visible spectrum from end to end. That it is possible to sensitize an emulsion to agree almost exactly with the visual luminosities of the colors, I have ample proof, but the combination of dyes which will produce this result is one which can not, unfortunately, be worked at present on commercial lines." As to plates sensitive to the whole visible spectrum, Mr. Baker says: "Plates closely approach-

ing this desirable ideal are nowadays obtainable, and there is every reason to believe that a much higher state of perfection will be reached within the next year or two. We have to thank the aniline-dye research chemists for their indefatigable work in connection with the isocyanin derivatives, and to look forward to the days when an emulsion plate will be produced equal in even color sensitiveness to those obtained by the undesirable and messy process of bathing."

ZANDER'S FOUR-COLOR PROCESS. — This much-heralded revolution in color-work is described by the inventor in Penrose's Pictorial Annual. It will be recalled that in his book on "Photo-trichromatic Printing," page 38, Mr. Zander has this to say regarding the possibilities of three-color: "All colors can be matched by mixtures of the three primary pigment colors, including gray and black. The three primary pigment colors in which the three-color blocks just mentioned should be printed are therefore perfectly sufficient to reproduce the natural colors of any object as far as this is possible by means of the pigments which modern chemistry has placed at our command." Now read what he has to say in the Annual of the three-color method: "To enumerate a few of the defects we would mention: The limited range of colors — there are no pure greens obtainable, but instead an offensive juxtaposition of blue and yellow dots; no pure blue in skies, no brilliant crimsons, violets, no pure blacks or homogeneous grays. There is always one predominant hue obtruding, mostly a dirty purple or a hideous green. Most of the brilliant colors can, of course, be dispensed with in the reproduction of paintings, but in commercial work, such as, for instance, the reproduction of drapers' pattern cards, carpets and the like, three-color work has proved itself an utter failure." To most of the above criticism of three-color by Mr. Zander few readers will agree. Among the advantages he claims for his four-color process are: "The range of mixed colors which can be produced is very largely extended and comprises the whole range of spectrum colors, extra-spectral purples, dense pure black and homogeneous grays. Among the pure colors obtainable by this process may be enumerated, in particular, pure brilliant magenta and purples, emerald green, ultramarine blue, violet — colors which can not be produced in three-color work." Allowances must be made for Mr. Zander's enthusiasm over his own baby, but in reproducing a specially selected subject, as he does in the Annual, he must show more of an improvement by comparison than he does. And further he will have a nice time proving to both photoengraver and printer that a four-block color job is a simpler proposition than a three-block one.



A SURREY LANE.

WHY AMERICAN PHOTOENGRAVERS SUCCEED. — Mr. William Gamble pays a high tribute to our American business methods in Penrose's Annual. Here are a few of the compliments: "At first it seemed a mystery to me how some of the big American photoengraving firms could make both ends meet. Rents, salaries, wages, cost of materials, and other expenses, all appeared to be on a higher scale than in England, and competition much more fierce, prices being practically as low as in England. Where, then, was the money made? Something, no doubt, might be due to the excellent business organization, the directness and simplicity of the methods, the smartness of the workmen and efficient superintendence, but this would not account for all. In my opinion the secret of success lies to a great extent in the

cultivation of the business of photographing, designing and printing for the manufacturer. By securing the confidence of the latter, many orders result where price is not the consideration. The photoengraver knows very well that a successful hit in a commercial design means much more than the order for a half-tone block. A good negative from the object probably leads to an order for some photographic prints from it, and the negative is kept for future orders. Then there is the enlargement to be made for the purpose of working up to form the half-tone original. Here, again, an order may result for some bromid enlargements. Again, a well-worked-up original pleases the customer and leads him to cheerfully pay a good price for it. Then comes the making-up of the half-tone blocks, probably in several sizes and in different grades of screen ruling. The photoengraver is also most likely an electrotyper or is in connection with an electrotyper, and orders result for electrotype duplicates. Finally, the photoengraver, who invariably also has a printing plant, gets an order for booklets, folders or may be a catalogue. Not content with illustrations in black, the manufacturer has them reproduced in two-color, three-color and quadri-color. Should the article illustrated catch on, more orders follow for the reproduction of the article in every conceivable way the ingenuity of the advertiser and photoengraver can suggest. The American manufacturer or business man knows what he wants, can appreciate its business value if it is good, and he cheerfully pays the full price for a good thing in the way of advertising, even though it comes high."

Honor to English Engravers.— The Royal Academy of Great Britain has just paid tardy recognition to the engravers' art by electing Mr. Frank Short and William Strang associate engravers. Mr. Strang is an artist of



MR. WILLIAM STRANG. MR. FRANK SHORT.

much versatility, but he receives his present distinction from his work as an etcher. His best known etchings are the series illustrating Kipling's short stories, published in 1901, and thirty etchings of Don Quixote, published in 1903. Last year Henry Wolf was elected an associate in our own National Academy of Design, and it may be generations before another will be so honored, owing to the low state of the art in this country.

Trouble in Making Transfers on Zinc.— There are times when the zincetcher wants to make a transfer to zinc. This transfer must be made in a transfer-ink, and it may be pulled from an intaglio engraving, either on stone or copper. It may be a print from a relief plate, or it may be a drawing on transfer-paper with lithographic drawing-ink. Judging from the queries and answers previously printed in this department, many of our readers are seeking information on the subject, so the following query and answer abridged from *Process Work* is worth noticing: "A. H. M. writes: 'Would you inform me of the best method of preparing zinc plates to receive transfers? I have been annoyed with my jobs going down rather broken and flowery-looking when I rub them up. I have sometimes three or four different kinds of transfer-paper work from outsiders, and of course they are liable to have used different inks. I must therefore transfer on damp zinc. To prepare the zinc, after washing and polishing, I dip it into a bath of 40 ounces water, ½ ounce nitric acid and 3 ounces saturated solution alum until it gets gray in color.'" This is the answer by Ernest S. Foden, which took the prize: "The preparation of the zinc is right enough. Does he take care to thoroughly cleanse and sponge the oxid off the zinc? If the oxid is not properly removed from the surface it is obvious that it will interfere with the contact of the transfer with the metal surface, and though it may look all right when transferred down, yet the grease of the ink has been repelled or destroyed by the presence or the nature of the oxid, and having no grip on the surface, it is removed by the action of washing off and rubbing up. But this is not the only reason for a like result. Stale transfers, whether from a copper plate, stone or from a drawing on transfer-paper with photo-litho or litho-transfer ink, will give the same result, because the grease in the ink loses its nature by the keeping, and the ink's surface becomes hard and has no grip. Further, how is it possible to get decent results by dampening the metal to start with? What chance has the ink to grip the metal if there is moisture on the surface? The transfers should be damped well and put on a dry surface, pulled through the press four times one way, then damped for the other three ways sufficiently to cleanly loosen the prepared surface of the transfer-paper and get it all on the zinc."

America and England in Processwork.— In the January Inland Printer, page 574, is a paragraph which should be referred to, that what follows may be understood. Mr. Gamble there quotes Mr. E. E. Modine, superintendent of the Crescent Engraving Company, of Chicago, as having said that: "A careful study of British journals and publications, however, has failed to disclose any intelligent ideas regarding their advancement in photoengraving. Their literature reveals nothing of importance that has not originated in America." To which Mr. Gamble replied: "There is not a single process being worked in America to-day that did not have its origin in Europe. The half-tone process, the three-color process and zinc etching were not invented in America." Mr. Modine returns to the defense of America with the following: "In the January issue of The Inland Printer, Mr. William Gamble, of London, England, writes: 'Mr. S. H. Horgan, the editor of the Process Notes in The Inland Printer, says it was hoped I will give my impressions on the process plants I saw and give my views on their methods, from which they could draw some valuable hints, and portions of my articles are quoted in an appreciative spirit accordingly. Not so, my Chicago friends, who seem to have taken my remarks rather badly.' Every photoengraver of America, who has read Mr. Gamble's article, knows that when our British friend speaks of the American plants as 'rickety, ramshackled and poorly equipped,' that he either made an

investigation of only a few of the antiquated ones or else was manifestly unfair in the description and comparisons he seeks to make. As some one has said, 'By their fruits ye shall know them,' so by their results should the equipment and efficiency of a photoengraving plant be judged. However, it might be appropriate to remark that in America we recognize the fact that high-class, skilled, artistic mechanics, as well as mechanical appliances, are requisite to the complete equipment of a plant and for the production of perfect work. No one more truly appreciates the remark of our British friend than I. 'As the writer grows older



RUSSIAN PEASANT WOMEN AT WORK.

he will know more,' for it is a universally recognized American ambition that no year may ever be barren of beneficent results, and I confidently expect to know more, do more and be more each succeeding year than the one just past, which is the reason the American nation and people, the youngest, has become one of the world's foremost. I would kindly state for Mr. Gamble's enlightenment, that I have had about fifteen years' practical experience in the engraving art and have personally experimented in almost every process known to the engraving trade with more or less degree of success, and have visited every large city in the United States, purely to study engraving ideas, and to have a Britisher come to this country, make a hurried survey of a couple of engraving plants and then make the statement he is credited with, is rather reckless, to say the least, and he should not expect such a statement to go unchallenged. At least that is not the way we do things here. The statement of America's being the inventor of all photoengraving processes that I am credited with making, is an error; but what I did say was that it remained for American students to elaborate on a very crude basis furnished them, and bring it to a state of perfection and commercial value that it now enjoys. As to shop equipment, I wish to say that the engraving houses in America are built to facilitate the handling of work without loss of time in transferring the product from one department to another, rather than for the gratification of esthetic taste. America does not enjoy the distinction of doing things purely for art's sake, but has the happy faculty of turning their product into dollars and cents, while other countries are gazing at their so-called art productions at the expense of their stomachs. I admit to visiting at least one engraving plant in New York that was going to ruin and was very antiquated, but it has since suspended business. They, however, exhibited several gold medals for their excellent quality of engravings and made the statement that they were in competition with most of the leading engravers. I only state this to show that it is not always the perfect equipment that insures the best results, but in the men who perform the actual work and the organization behind it. We want to ask Mr. Gamble in what condition the three-color process was in 1894, when the Columbian Engraving Company, of this city, of which the writer was then superintendent, began to experiment. It was then little more than a dream, and specimens of three-color work shown up to this time were of no commercial value whatever; but it has now been developed to gigantic proportions, with results little less than marvelous, with almost the same organization it started with. Why does Mr. Gamble make the statement that there is not a single process known to America that was not originated in Europe? Does he presume to know who invented the different engraving processes? We are told some Englishmen experimented in zinc process-work as far back as 1860, but it was simply transferred from a lithograph and there were no negatives used and had scarcely any similarity with zinc processes now employed. By all authorities available the half-tone process was patented by a Frenchman as far back as 1857, but the first man to make it practical and of commercial value was Meisenbach, of Berlin, and it was called for a long time 'The Meisenbach process.' We fail to find in any authority where an Englishman was mentioned in connection with the origin of photoengraving. As far as the originator of half-tone processes is concerned, there has been many claims to this, but it has never been definitely decided who has the just claim to this distinction, and probably never will. Processwork is no different from any other successful invention and the perfected product is simply a subtraction from some crude idea, with no greater credit due the originator than to him who perfects the system, reducing it to a practical working basis, by which the whole world has been benefited, and it remains a fact universally acknowledged that the most rapid progress and the highest effects in the engraving process have been attained in America."



ENGRAVERS' TERM — "WASH DRAWING."

— *Printers' Ink.*



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

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PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermitt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.— By Adele Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

GRAMMAR WITHOUT A MASTER.— By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, $1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. McKlejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, $1.50.

JUSTICE IN PROOFREADING.—In looking at MacKellar's "American Printer" the other day, a sentence was noticed which called to mind a state of affairs only too common now, as it was when that book was written. It was: "The compositor ought not to suffer from the humor of a reader in capriciously altering commas and semicolons in the first proof, which he not unfrequently re-alters in the second, from a doubt as to the propriety of the points to be adopted." The compositors do not suffer as much now as they once did, because many more of them work on time. It is just as true, however, that employers should not suffer in such ways. Every proofreader should, for his own sake and that of every one concerned, manage in some way to get his practice settled so that capriciousness will be minimized. The writer once knew a proofreader who pored over certain first proofs interminably, and acknowledged that he was trying to find places where the punctuation could be improved. He said the compositor punctuated so well that he could make no corrections. That man was unjust to his employer. Justice all around demands a great lessening of the evil here noted.

ELISION.—A Subscriber, Raleigh, North Carolina, writes: "It is a common practice in such a sentence as 'Let us seek out some desolate shade' to contract the first two words by combining them into one word, 'lets.' I contend that the proper form is to use an apostrophe before the last letter in the contracted form, 'let's,' to indicate the absence or to take the place of the omitted space and letter. A friend takes issue with me and says the apostrophe should be omitted. Which is right?" *Answer.*— The use of the apostrophe is right, and it is so familiar that it seems very queer that any one should ever question it. Marshall Bigelow, in his "Handbook of Punctuation," says: "The apostrophe marks the elision of a syllable, in poetry or in familiar dialogue; as, I've, for I have; thou'rt, for thou art; you'll, for you will; 'twas, for it was. In all cases where two words are thus made into one syllable a space should be left between the words, as though they were not abbreviated. Don't, can't, won't, and sha'n't, however, are printed as single words." The next to last sentence here is open to objection. It says that something should be done, as if the practice named were the only correct one, while the fact is simply that some people do it. Very many do not use the space, and the reason given for its use is not a convincing one any more for the instances in which it is used than for those in which it is omitted. Theodore L. De Vinne, in "Correct Composition," says: "I've, you'll, 'twas, 'twasn't, 'tis, 'tisn't, etc., are more clearly expressed when a thin space is put between the words, but in some printing houses this space is often omitted by order." While authorities differ as to the space, there is no conflict among them on the other point — use the apostrophe.

COMMAS AND CAPITALS.—F. T., Springfield, Massachusetts, writes: "In an English book I find this sentence about Napoleon III.: 'In December 1848 he was elected president of the Republic.' Is this sentence printed in a common English style, without commas and with the capital letter where it is?" *Answer.*—The date without commas seems to occur frequently in English print, but does not seem really common. It is met very seldom in American print. With regard to the capital there is not so much ground for asserting a difference between English and American practice. I simply can not find any sense in having the sentence any other way than the following: "In December, 1848, he was elected President of the republic." I have not the least doubt that a vast majority of users of English language would have the sentence this way, and am firmly convinced that it is the only way to make it conform to the principles of the language. But at least some of those who do the other way are just as sure that they have it right. Here are two sentences from the Encyclopedia Britannica: "The corner-stone of the Capitol was laid by Washington, September 18, 1793. On the first Monday of December 1800, the removal of the Government from Philadelphia was effected." The difference here shown between the two kinds of dates is preserved throughout the work, but I can not imagine why. I can not tell either why that work has in the same article with these "Howard university" and "Columbian university,"

and in the preceding article "South Carolina College." Each name is one title just as well as any other. Enough of violent conflict in such matters can be found in English literature to convince any one that he does not know anything, or else that he is nearly the only one who knows anything about them. It does seem that such things might be settled in some way so that we might all, in at least a general way, agree in our understanding of them, but we seem to be at least as far from that happy agreement as when Goold Brown wrote (and was justified in writing) that "innumerable discrepancies in respect to capitals disgrace the very best editions of our most popular books."

much better to me to have one reason that will apply in all cases, and there is only one such reason that I know. As I look at my four books I read two of the titles with no trouble, but for the other two my head must be turned around unnaturally to the right. The titles that read upward are in the natural position that accords with our habit of reading from left to right, and the flat position of a book on the shelf is exceptional. Naturalness and resulting ease are sufficient reason in favor of reading up in all cases, and the one exceptional circumstance does not vitiate it. Many printers, especially on newspapers, turn tables lengthwise to read from top to bottom; but more of



AMONG THE THIRTY THOUSAND ISLANDS, GEORGIAN BAY, PARRY SOUND.
GRAND TRUNK RAILWAY SYSTEM.
Photo by J. W. Swan, Montreal.

Direction of Table Headings, Etc.— Proofreader, New York, asks: "Is it best to set column heads in tables, whole tables, and titles on backs of books to read up or down?" *Answer.*— Mr. Jacobi, of the Chiswick Press, London, England, in his book "Notes on Books and Printing," says: "The better way is to have it [the title on the back of a book] lettered from top to foot, so that if the volume is placed face upward on the shelf this back lettering is still readable. On the other hand, some prefer it to read from foot to head." This tells the exact truth about usage, and gives one man's reason in favor of his choice. On my bookcase shelf are four thin books standing together, on two of which the name reads downward, and on the other two upward. Mr. Jacobi's reason is plausible for the one case to which it applies, but not to any other. It seems them turn the tables to read up. A table in a book turned the former way is very awkward, and if it makes two pages it simply must read from bottom to top or the two pages have to stand in reverse order. Here is what another Englishman, F. Howard Collins, says, in "Author and Printer:" "The first line of table page placed lengthways should begin at the left-hand foot of the page and read upward."

IMPROVES WITH AGE.

Each issue of The Inland Printer grows more interesting to me, and like old wine, it improves with age. I consider it the best publication of the kind that I have ever seen in my thirty years' experience in the printing business. — *Millard F. Rushing, Anna, Illinois.*

ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

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REFERENCE HANDBOOK OF ELECTROTYPING AND STEREOTYPING.— By C. S. Partridge. In this work the author answers briefly the questions which arise from day to day in the practice of electrotyping and stereotyping. In the answers experience has been the teacher and practice the test of value. 134 pages. Price $2.50. The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review — The Battery — The Dynamo — The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formula, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

NICKELLO STEREOTYPES.— P. W., Dayton, Ohio, writes: "While I was looking over the last April issue of THE INLAND PRINTER, I noticed in the Electrotyping and Stereotyping column a new process called the Nickello process of stereotyping. Please let me know where to get it, as I think it is a good thing for this factory; and can you inform me how many plates should be made from one matrix when care is exercised?" *Answer.*— Nickello stereotypes are made by Penrose & Co., London, England. So far as we know, the process has not yet been introduced in this country.

WRINKLES IN SHELLS.— H. M., Toronto, Canada, writes: "In your column, 'Electrotyping and Stereotyping,' you state that wrinkles in the shell are caused by wrinkles in the mold, but you fail to state whether this is due to poor molding composition or defects in the molding. As we have considerable trouble from this cause, you would confer a favor on me if you could advise me more fully as to the cause and best remedy for it?" *Answer.*— Wrinkles are also caused by "burning." A current too strong at the start will make a shell look like an old woman's face. Keep your mold some distance from the anode until the shell is well started.

STEREOTYPING HALF-TONES.—An "Eastern stereotyper" writes: "I take a great interest in your answers in THE INLAND PRINTER on electrotyping and stereotyping, and should be pleased if you would give me your opinion as to why we do not have better success with half-tones. I enclose you clippings of half-tones from the paper upon which I work, together with the matrices from which the printing plates were made, for your inspection. Now, where is the trouble? Is it my work or the presswork?" *Answer.*— The trouble is possibly in your paste. Your matrix looks flat and undefined. Try the following paste recipe: 2½ pounds starch, ½ pound flour, 6 ounces dextrin, 2½ gallons water. Cook in a steam jacketed kettle if possible. You would probably get better results if you would use the special half-tone paper prepared by B. & O. Myers, 16 Beekman street, New York city. We could give you more positive information if you would send us one of the half-tone originals from which these matrices were made.

DALZIEL STEREOTYPES.—A Paris correspondent writes: "As an attentive reader and subscriber of your journal, I would be greatly obliged if you would give me complete information concerning the process of making 'Dalziel stereotypes,' of which you speak in the November number. This process you say is used in the *Graphic* office, London." *Answer.*— The Dalziel process of stereotyping consists in coating a sheet of paper with cement, of the nature of which the writer is not informed, to the depth of about one-sixteenth of an inch. When the cement has partially set, an impression of the form is taken on an electrotyper's molding press. The form and mold are then placed on a



THE SHIP NEWS OFFICE OF THE NEW YORK "HERALD" FORTY YEARS AGO. IT WAS FROM THIS THE ASSOCIATED PRESS SPRUNG.

warm (not hot) table until thoroughly dry, when the mold is stripped from the form and cast in the usual manner. The metal used is much harder than ordinary stereotype metal and its durability is still further increased by a plating of nickel. Dalziel stereotypes are said to stand a quarter of a million impressions and the printing qualities are equal to electrotypes.

SHELLS PEEL.— G. H. G., St. Paul, Minnesota, writes: "I have had trouble with casting, the shells peeling. I have tried different methods to overcome this, such as putting a few drops of ammonia in the acid and a large amount of tin in the metal; I also tried different ways of casting, but neither seems to give the desired result. I

thought perhaps the fault may lie in the battery. If you can enlighten me on this point I would appreciate it very much." *Answer.*— Your trouble is probably due to the character of your deposited copper and may be remedied by changing your solution. As it is difficult to analyze a solution without proper laboratory appliances, your best method would be to experiment with a small portion of your solution until the desired result is obtained, when the same change may be made in the vats. For instance, dip out a measured quantity into a stone crock, then add a small measured quantity of acid. Deposit a shell in the jar and test it for casting. If you still have trouble, try another jar of the solution and add, a little at a time, sulphate of copper. If your solution is heavy to start with, dilute it with water before beginning your experiments. A little time and patience will locate the difficulty, and when you get your solution working right in the jar it is an easy matter to make the same change in the vats.

SOME QUESTIONS ON STEREOTYPING.— C. H. F., Plainfield, New Jersey, writes: "(1) Is there any higher or lower temperature required for metal when casting a shallow matrix than when casting a deep and well-defined one? We use a flat casting-box and can not cast a shallow matrix well on a core base, but must use the solid base. (2) We use the regular linotype metal. Is there any saving of gas or anything else if we use stereotype metal? Would we get clearer casts? (3) We need a small outfit for making matrices. Would you recommend Kahr's cold process, or any such process? Can good plates be made by the cold method, in saving time, and are they good for more than one cast?" *Answer.*—(1) The reason you get a better cast when using a solid base is because the extra weight forces the metal into closer contact with the matrix. Theoretically, you should be able to get a better cast with hot metal, but if metal is used too hot, shrinks will result. (2) The use of stereotype metal would not save any fuel, but would probably enable you to get better casts, as good stereotype metal is of better quality than Linotype metal. Linotype metal is forced into the molds by a pump, whereas the stereotype metal must flow into the mold; consequently a good grade of metal is required to produce good stereotype casts. (3) Good plates can be made with Kahr's process, but only one cast may be obtained from a matrix.

MOLDING IN LEAD FOR ELECTROTYPING.

George E. Dunton, New York city, in the current issue of "Penrose Process Year Book," London, says:

"I can not say that molds made in lead present any valuable or useful features of merit for the consideration of the electrotyper who is producing plates for the printing trades. Every claim that may be made for the lead, with the single exception of being able to make more than one deposit upon the same matrix or mold, may be said or made with equal propriety of good wax compositions, in the hands of intelligent workmen. Wax is even superior to lead, because it needs far less preliminary preparation and treatment, and does not require or exact that extreme caution in pressing.

"In 1896-97 I began experimenting with sheet lead as a molding medium, while connected with the American Type Founders Company, Boston, and furnished 'The Process Year Book' with a nickel type, deposited on a lead mold, for the issue of 1902-03. This was the ninth shell which was deposited on one and the same mold, some of the deposits being nickel and some copper, demonstrating that it behaves equally well in both baths.

"My method of procedure was as follows. Having cut a piece of sheet lead to the desired size, I beat it out perfectly flat with a mallet and block, examining the surface to see if there were any radical imperfections. If not, the surface was carefully rubbed down with charcoal, moistened with kerosene oil until clear and smooth, then it was carefully burnished. Before pressing the half-tone or cut into the lead, some means must be provided to prevent the lead from swageing away from the cut or spreading, which will shear the stipple all along the edges of the mold. I provided a steel templet or frame a little thicker than the lead, having a hole cut to fit the lead close all around, and two inches wide on each side and end. The face of the lead plate is carefully washed with alcohol and dried, then brushed over with polishing lead and polished with the palm of the hand. An iron block having



A NIBBLE.

been heated quite hot (of course this block or slab must be thin enough to go between the bed and platen of the press with the lead and cut thereon), but not hot enough to melt or fuse the lead, the cut having been washed and brushed over with polishing lead, is laid on the lead and pressed into the metal. The pressing must be done with the greatest precision and not carried beyond the depth of the etching. If the pressing has been accurately done, there will be no trimming along the sides of the cut. Examine the sides carefully to see if the stipple has been sheared any; if it has, of course the mold is of no value.

"Having obtained a perfect impression, the preparation of the mold for the battery or to receive the deposit is a very simple matter. First, it should be washed with good alcohol with a very soft brush and allowed to dry. Examine to see if there is any lint or scratches on the face, then flow the face with a very weak solution of iodin dissolved in alcohol, about five per cent, and allow this coating to dry. Then you may brush it over with polishing lead, with a very soft brush, and by hand only. Paint the back with wax or any non-conducting material, and stop off the edges to limit the deposit beyond the cut. For the connection a hole may be drilled near the edge at one end and a wire twisted in.

"I have coated mine with both silver and copper before putting into the tubs, finding either to be a good practice. In producing the copper coating with simple copper solution and iron dust, care must be used with the iron, do not work it with a brush, but hold the plate with both hands, giving it an oscillating motion in a horizontal plane. A coating of metallic silver may be reduced from a nitrate solution by the agency of aldehyde, glucose, or tartaric acid, due to reactions produced by the presence of other elements in combination. I prefer what is known as Liebig's process. Rinse and hang in. In removing the shell, loosen the edges and gently lift from one corner until entirely free. The mold must be carefully wrapped in soft paper if it is to be laid away, for it is surprising how readily it becomes scratched. It must be washed and coated each time it goes into the bath."

LITHOGRAPHY

BY GEORGE K. HENDERSON.

Under this department heading, Mr. George K. Henderson, instructor in lithography at Winona Technical Institute, will answer all queries pertaining to this subject.

Arrangements have also been made with him to assist workers in this line by making analyses and doing experimental work, at the following rates: Analysis of inks, compounds, acids and solutions, $2; recipes and working formulas, $1; examination of papers, inks and bronze powders, and making sample prints on or from same, $1; experimental work from any surface-printing medium, in one to ten colors, $1 per color. Address all matters pertaining to this department to George K. Henderson, Winona Technical Institute, Indianapolis, Indiana.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, $1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

HANDBOOK OF LITHOGRAPHY.— By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. $2.10, postpaid.

SOME QUESTIONS ON LITHOGRAPHY.—J. M. C., Merrick, Massachusetts, asks the following questions: "(1) What mixture of asphaltum do you consider the best acid resist? Sometimes this is so mixed that it is hard, brittle and has no greasy properties. (2) Many a zinc plate or stone lacks life. I have found that by adding a little venice turpentine to the transfer-ink lots of time is saved in pulling impressions. Do you think its use is right and is there anything better? (3) Where a special rubbing-up is required, which of the many oils and greases do you think best to use with the turpentine and ink? (4) For the experimenter in photo-litho, is there a practical dry plate made? (5) Is there not on the market a ready prepared collodion which can be applied to the plate and sensitized, saving the trouble of making and keeping it in condition oneself? (6) Among the many formulas for coating zinc and stone, is there not one faster and more reliable than others and which has proved its worth and could be used entirely? (7) What recognition do you think a practical transferrer, who had made good in the business, would receive by attending for three months such a school as the Illinois College of Photography? (8) In the formulas for tusche, Marseilles soap is spoken of. I should like to know just what this brand of soap is and if it is easily obtained." *Answer.*—(1) Dragon's-blood powder, which is as finely ground as flour, is the best acid resist in use, but the plate must be heated in order to melt and incorporate the inked design and powder. Lithographers generally use finely powdered rosin as an acid resist, with an additional dusting of French chalk (soapstone powder) as a precaution, before applying the moderate acids used in the process. (2) A little venetian turpentine will do no harm in the transfer-ink, but Canada balsam has the same property, while not reducing the ink to a sloppy consistency. Both are produced from the fir and similar trees and in power range as follows: 1, spirits of turpentine; 2, oil of turpentine; 3, venetian turpentine; 4, Canada balsam; 5, rosin; 6, dammar; 7, copal; 8, shellac. (3) O. O. O. varnish or a little vaselin. (4) Carbutt makes a good dry plate. Directions must be closely followed to get clear glass. (5) Prepared collodion can be obtained from Gennert & Co., New York, or Cooper & Co., chemists, Williams street, New York. (6) The albumen formula on zinc and the light-sensitive asphaltum formula for stone have now been in use for over ten years and are practically standard the world over. (7) The Bissell College would teach you the making of line and half-tone negatives, printing them on zinc and copper-etching, mounting and proving in line and half-tone and would qualify you for entering a photoengraving establishment. You would have the preference in such a shop, if they had work to make for lithographic houses, but would require at least nine to twelve months' instruction to become proficient in any of the branches. (8) Marseilles soap is specified in the making of tusche because of its well-known purity, and can be procured through any Italian groceryman. Castile soap, which can be procured from any drug store, is equally pure and can be used for the same purpose, without in any way changing the proportions or quality of the resulting ink.

ALUMINUM VERSUS ZINC.— In view of the conflict in the courts over the aluminum patents, a review of the claims of these two metals as used for lithographic purposes is timely. The history of aluminum is of recent date, while zinc has been in use intermittently from the time of Senefelder; one of the undisputed claims of aluminum rests upon its nearer approach to the atomic value of stone, this quality showing itself in a coarser grain in the metal. The other advantages claimed are its lighter weight, its silvery color tone and simplicity in transferring and printing therefrom. On the other hand, zinc is cheaper, no patent rights are involved in its use for lithographic purposes, and in competent hands equal claims are made as to the quality and quantity of impressions which can be produced from originals and transfers. Many of the larger manufacturers have ignored the claims of aluminum and are using zinc exclusively with success, and in the recent processes being brought out zinc is receiving the most attention. There are now four different methods of making etching solutions. (1) Gallic and phosphoric acids, in combination with gum arabic; (2) chromic and phosphoric acids, in combination with gum arabic; (3) sticker process (patented), neutral salts, fluorid of ammonia; neutral salts, nitrate of ammonia; neutral salts, phosphate of ammonia, in combination with gum arabic; (4) Ernest Otto Schmiel process (patented), saturated acid oxalate of potassium, in combination with gum arabic. The claims made for Solutions No. 1 and No. 2 are reliability; they are in steady use. For No. 3, that the finest work can be freely handled and long editions run; and for No. 4, that faulty etching is entirely overcome, the solution working clearly, evenly and smoothly, and forming a perfect ink-repelling surface on blank parts of the plate.

PREFERS THE BEST.

We have a file of THE INLAND PRINTER dating back for ten or twelve years. During that time we have taken all the other trade publications, but have discontinued them, and have given THE INLAND PRINTER preference. — *Field, Forest and Shore, Portland, Maine.*



BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of printers, rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

HINTS FOR YOUNG PRINTERS UNDER EIGHTY.—By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

EMPLOYING PRINTER'S PRICE-LIST.—By David Ramaley. New edition, based on nine-hour day. An estimating book to use as a basis for correct prices to charge on any kind of printing, $1.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, Subscription, Job Printer's. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING.—By J. Cliff Dando. The scope of this book is indicated by the title. Has been unqualifiedly indorsed by users throughout the world. $10.

ORDER BOOK AND RECORD OF COST.—By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half-bound, $3. Must be sent by express at expense of purchaser.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. By its use a proper profit can be made on every job taken. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

STARTING A PRINTING-OFFICE.—By R. C. Mallette. Contents: the Printer as a Business Man, Selection and Location of Plant, The Business Office, The Composing-room, The Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Preparing and Giving Estimates, Collections and Payments, Advertising and Office Stationery, Employer and Employees, Small Economies and Time-savers. 88 pages, cloth, $1.50.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit *should be* made on it, what profit *is* made. Flat-opening, 10½ by 14½ inches, substantially bound, with leather back and corners; 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

PRINTERS' INSURANCE PROTECTIVE INVENTORY SYSTEM, by Charles S. Brown. A blank-book, 11¾ by 15 inches, with printed headings, superfine paper, special ruling. It is a classified and *perpetual* inventory system, and informs you of your plant value every hour of the day, every day of the week, every week of the month and every month of the year. No. 1, loose-leaf, for large job or newspaper offices, $25; No. 2, for newspaper offices only, $15; No. 3, for job offices only, $15; No. 4, for small job and newspaper offices, $10.

NICHOL'S PERFECT ORDER AND RECORD BOOK is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size, 9 by 13 inches; capacity, 3,000 orders; $3. Must be sent by express at expense of purchaser.

A MONEY-MAKING SECRET FOR EMPLOYING PRINTERS.—By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Report, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Job Cost Record, Order Blanks, Enclosure Slip Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, $1.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.—By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Please Customers, Cost of Producing Printing, Estimating, Acquiring Money, Price-cutting, Competitors, Profit and How It Should Be Figured, Buying, Doing Good Printing, Composing-room, Pressroom, Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leakages, Keeping Up with the Times, Suggestions from Others. 375 pages, cloth, $3.

ACTUAL COSTS IN PRINTING.—By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the purchaser's own use; in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant, so that absolutely correct figures may be established and the records kept permanently in the office files; a set of tables of calculations on the 5-minute-unit basis; a set of tables of calculations on the 6-minute-unit basis; a complete set of the loose blanks described in the book; one full bound copy of the summary record book for all the departments, sufficient for one year's use in the office. $5.

Style 2. Annual Tables for Printers and Binders. Every practical printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheets for use in annual inventory, have been bound together in convenient book form. $2.

COST OF PRINTING.—By F. W. Baltes. Contents: Forms — Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger; Tables — Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes. Samples and Prices. 74 pages, cloth, $1.50.

MAILING CARD ESTIMATE.

The *Dassel Anchor*, Dassel, Minnesota, propounds a question in estimates: "How would you figure on the inclosed mailing card? The stock cost me $6.30; express on same, $1.30. What is a good fair figure to charge for the job?"

Answer.— Private mailing card, 7 by 7½. No quantity given; estimate based on five thousand impressions. printed both sides; run and cut:

Stock	$ 6.30
Ink	.10
Composition, 2 hours, at 20 cents	.40
Lock-up, ½ hour	.10
Make-ready, 1 hour	.20
Feeding, 5 hours	1.00
Cutting and delivering	.10
One hundred per cent general expenses	1.80
Total	$10.00
Twenty-five per cent profit	2.50
Total	$12.50

RULE AND LEADER BLANKS.

The Bethany Book and Printing Company, Lindsborg, Kansas, writes: "Enclosed find proofs of a job. Kindly estimate on same, basing it on Kansas standard of wages and material, including what you consider fair profit for this section. Paper to be same or equal quality as samples. There are three slips, one hundred each of two, and three hundred of the other one."

Answer.— Rule and leader blanks; superfine flat; number of copies, 300, 100, 100. No. 1, 5½ by 15; No. 2, 5½ by 12½; No. 3, 5½ by 14. Black ink:

Stock, 7 pounds 17 by 22 — 24, at 12½ cents	$ 0.88
Ink, ¼ pound	.05
Composition:	
No. 1, 8,820 ems, 12 hours, 22½ cents	2.71
No. 2, 6,615 ems, 9 hours, 22½ cents	2.01
No. 3, 7,875 ems, 11 hours, 22½ cents	2.46
Lock-up, 1½ hours, at 22½ cents	.34
Make-ready, three forms, 3 hours, at 20 cents	.60
Feeding, 500 impressions, ¾ hour, at 15 cents	.11
One hundred per cent general expenses	8.23
Twenty-five per cent profit	4.35
Total	$21.74

In handling these three blanks, some time could have been saved by picking up some parts thereof, but you fail to state about this, so I have estimated on setting each blank complete. Composition is figured at time-and-a-half rate on eight-point basis.

Such jobs are difficult to handle, for the majority of printers, owing to usual lack of sufficient material, and it is doubtful if a large enough price is always asked to cover the cost. When it is, the customer is apt to consider it too high. However, get a profit or let the other fellow lose the money.

The *Evening Journal*, Monticello, Indiana, writes: "Enclosed find copy of a 22 by 30 two-color bill, on 40-pound 4½-cent S. & S. C. book, 3,500 copies. We would

like to know what such a piece of work is worth. Black ink cost 12½ cents and poster red 25 cents per pound. The men who did the work receive wages as follows: Foreman, $2 per day; helper, $1.50."

Answer.— Four-page advertising sheet; run in two forms for each color; size unfolded, 22 by 30:

Stock, 3½ reams 22 by 44 — 80, at 4½ cents	$12.60
Ink, 4 pounds red, at 25 cents	1.00
3 pounds black, at 12½ cents	.38
Two per cent loss on paper stock	.26
Composition, 20 hours, at 20 cents	4.00
Separating forms for two colors, 10 hours, at 20 cents	2.00
Lock-up, two two-page forms, 2 hours	.40
Make-ready, four forms, 8 hours, at 35 cents (pressman and feeder)	2.80
Feeding, 14,000 impressions, 14 hours, at 15 cents	2.10
One hundred per cent general expenses	11.30
Twenty-five per cent profit	9.21
Total	$46.05

This job is a fair sample of that class of work upon which it is difficult to estimate, and the best of printers are very apt to go wrong. The separating of the forms for the colors and registering them together invariably takes more time than is allowed, and extra precaution must be especially exercised where estimating from manuscript copy.

We are glad to note that you are putting on "new ways" and using, or preparing to use, methods of doing business that are proving of so much value to many printers, and hope you will succeed in preparing a system simple and yet efficient for producing the results you look for.

ESTIMATING IN AUSTRALIA.

C. P. W., Queensland, Australia, writes: "Just a word about the vexing question of estimating. I would be glad of your opinion. My expenses per week are as follows:

Rent	£ 1:15:0	$ 7.20
Electric light and power	16:0	3.20
Gas, say	2:0	.40
Foreman	3:00:0	15.00
Self	3:10:0	17.00
Traveling, say	2:10:0	7.80
	£11:13:0	$50.60

The ruling wage for compositors is 1 shilling (20 cents) an hour. My office is only a small one; I have only one machinist, who also receives 1 shilling (20 cents) an hour. In estimating I put the compositor's time at 1:4 (30 cents) with 1:3 for distribution. I have three machines, a double crown which I estimate at 3 shillings (60 cents) an hour; a demy folio, 2 shillings (40 cents), and platen, 1 shilling (20 cents). I also estimate 1 shilling (20 cents) for cutting, 1 shilling (20 cents) for make-ready. I then add on cost of paper and total up; then add fifty per cent to cover all expenses and allow for profit."

Answer.— If you *know* the rates you apply are the actual cost, your method is perhaps satisfactory, but to put a price on a machine regardless of the class of work involved or the price you pay your operator, and call that "cost," then add fifty per cent to cover "expenses," is rather inconsistent. What expense is there to cover, when your rate of 60 cents, 40 cents or 20 cents is supposed to be "cost"?

Your machines in your press department are your equipment, as is the type and other material in your type department; if you consider it worth so much per hour to operate your presses, why not apply the same rule in the composing department? Why not in all branches of the business? That such a method is not entirely practical seems evident, and if so, why not use a system that is readily applicable in one department as well as in another?

More is said on this subject in this issue so will not go into detail here. Let us hear frequently from your part of the world. We are vitally interested in methods used there.

PADS.

Charles S. Crosse, Stoughton, Wisconsin, writes: "Herewith is a job, an estimate on which by you will be most highly appreciated by a faithful reader of THE INLAND PRINTER. Number printed, 20,000, 10,000 on white and 10,000 on yellow paper. Stock, 17 by 28 — 20 pound at 4 cents per pound in Milwaukee. Two forms, run together, as shown by sample enclosed. Fed and turned, on pony; 40-cent book ink. Power, gasoline engine. Sheets to be cut in two, then interleaved — white and yellow alternating — 100 of each in a pad, with light tagboard cover and strawboard back. Perforated and punched at top and stapled through punch holes with three flat-head brass paper fasteners, making in all 100 pads. I have in a way figured out the cost of this job to my customer, in the usual country printer's fashion, but am in some doubt as to the right price for perforating, punching, stapling, interleaving, etc. At any rate would be very much pleased and gratified if you would deal with the matter in detail in your columns."

Answer.— Size completed, 8½ by 14. Printed one side, black ink.

Ten reams, white, 200 pounds, at 4¼ cents	$ 8.50
Ten reams, yellow, 200 pounds, at 4¼ cents	8.50
2 per cent loss on paper	.34
Two pounds ink, at 40 cents	.80
17 sheets strawboard, No. 50	.35
25 sheets 24 by 36 — 100 tagboard	.25
200 flat-headed brass fasteners	.35
Type form, 49 by 75 ems, pica.	
Composition, 6 hours, at 20 cents	1.20
Registering, 2 hours, at 20 cents	.40
Lock-up, 2 forms, 1 hour, at 20 cents	.20
Make-ready, 2 hours, at 35 cents (pressman and feeder)	.70
Feeding, 20,000 impressions, 20 hours, at 15 cents	3.00
10,000, perforated, two-on, 10 hours	1.50
Gathering, 10 hours, at 5 cents	.50
Punching, 5 hours, at 10 cents	.50
Counting into 100 books, 1 hour	.05
Inserting fasteners, 2 hours	.10
Cutting, ½ hour	.08
Wrapping and delivering	.10
100 per cent general expenses	8.43
25 per cent profit	8.99
Total	$44.84

This job is certainly a difficult one for the average small shop to handle, but you seem to have secured good results with the methods you used. You failed to give salaries paid, so I have made what I thought fair amounts for a city the size of Stoughton. By doing your gathering before the sheets were cut, half the labor could have been saved. You also omitted method used of punching the sheets; this is difficult to arrive at by using a common hand punch, but I suppose this is what you did. I also allowed for perforating at a separate run on press. This could have been done at same time printing was done and thus made a saving here.

WHAT IS HIS TIME WORTH?

J. E. & Co., Hamilton, Canada, writes: "I have a job-office in Hamilton with investment of $2,500, and can calculate my productive labor (wages at $12.50 for forty-eight hours) and also my general expenses for the year accurately, and strike a percentage for reckoning cost, but am in doubt as to how *my own time* should be reckoned; whether under the head of productive labor or under

general expenses. I manage my office myself entirely, doing bookkeeping, estimating, etc., but working practically as well, being an all-round printer. Would say that about half my time is devoted to officework and the other half to presswork, composition, etc."

Answer. — The time that you put on productive work should be charged against your job as such. If half your time is unproductive, that amount should be charged in your schedule of general expenses and applied as the rest of those expenses are. You must determine what your plant can pay you for a salary for half your time and apply it among your general expenses.

stock used. Ink used, 50-cent black, and gold ink for cover."

We are always pleased, of course, to receive and comply with such requests, but in order to do so intelligently we must have full particulars in connection with each case. The letter quoted above does not give size nor weight of stock or cover-paper used; whether cover was printed on one, two, three or four sides; how inside was run on press (the size of form), how bound and whether work was done at home or outside. I must make it most emphatic that in order to make an estimate that will be of value to the inquirer, full and detailed information must be given.



ROUNDING A BEND, MAGANETAWAN RIVER, "HIGHLANDS OF ONTARIO."
GRAND TRUNK RAILWAY SYSTEM.
Photo by J. W. Swan, Montreal.

Your plant perhaps can turn out from $7,000 to $8,000 worth of business annually, and if so, you can determine what it would be worth to hire a man to do the work you can do in your plant. The work you do for bookkeeping, etc., you understand, is unproductive, and your actual composition and presswork, of course, is productive. You no doubt understand what items should be included as general expense and productive expense.

GIVE FULL PARTICULARS.

Many communications and requests for estimates come to us similar to the following:

"Please let me know what would be a proper price to charge for one thousand booklets, forty-four pages and cover, size of page 5½ by 7¼ inches (type matter 4 by 5¼ inches), set in ten-point, 6-cent paper and 10-cent cover-

Explain all details, and send sample if possible, so that when you read the estimate you will receive the desired assistance. An estimate made along lines radically different from existing conditions is worthless.

ESTIMATE ON A WEEKLY PUBLICATION.

"Weekly paper, 1,200 copies; pages, 9½ by 14; mailed and delivered to postoffice in wrappers, each one singly; paper furnished by customer; linotype wages, $20, forty-eight hours per week; presswork, four pages at a time, four forms; matter same space each week; ads., several changed each week."

Answer.— On a publication of this kind, it is difficult to strike an estimate that will answer for the average for the year, and you will have to take the estimate below as given on the copy sent me, which will no doubt be erroneous in

many places on account of the salaries in pressroom and bindery.

I think a quotation of from $30 to $40 per issue on 1,200 copies, sixteen pages, 9½ by 14, would be fair, depending on what your general expenses and productive labor cost amount to. I may be wrong in my calculations here, and



A LOVE LETTER.

Photo by R. R. Sallows, Goderich, Ontario, Canada.

can not guarantee accurate figures unless such information is given.

47,000 ems composition, ten-point Linotype, at 9 cents per thousand, approximately	$ 4.23
½ page hand-set advertising, 2 hours, at 25 cents	.50
Make-up, sixteen pages, 4 hours, at 25 cents	1.00
Lock-up, four four-page forms, 4 hours	1.00
Make-ready, four forms, 8 hours, at 50 cents (pressman-feeder)	4.00
Feeding, 4,800 impressions, 5 hours, at 20 cents	1.00
Folding, 4,800 folds (hand), 4 hours, at 10 cents	.40
Inserting, four forms, 4,800 pieces, 5 hours, at 10 cents.	.50
Stitching, 2 hours, at 10 cents	.20
Trimming, 1 hour, at 20 cents	.20
Wrapping and mailing, including addressing, 8 hours	.80
One hundred per cent general expenses on productive labor	13.83
Two pounds ink, at 40 cents	.80
¼ lb. wire	.03
Twenty-five per cent profit	7.12
Total	$35.61

CATALOGUE.

Frank H. Jobes, Greenville, Ohio, writes: "Three thousand potato and seed catalogues, fourteen pages and cover, working six half-tones; pages (matter) measure 32 by 48 ems pica, set in eight-point leaded, about half pages broken with two to six ten-point headings, balance side headings every two to four lines in black letter; body of book on a 22 by 28 — 40 6-cent enameled stock; cover on a fancy 20 by 25 — 50 enameled (two sides) 11-cent stock. Also cost of additional thousands at same time from same forms."

Answer. — Potato and seed catalogue; enameled stock inside; bound saddle-back wire; enameled cover; 3,000 copies, fourteen pages and cover; trim 6¼ by 9 upright; cover printed in black ink, inside in black ink.

Stock — Inside, 6 reams 22 by 28 — 40 lbs., at 6 cents.	$14.40
Cover, 1 3-5 reams 20 by 25 — 50 lbs., at 11 cents.	8.80
Two per cent loss on paper stock	.46
Ink — 1 pound, at 40 cents	.40
Composition — Type form, 32 by 48 ems pica, 62,200 ems eight-point, 90 hours, at 20 cents (18 pages set)	18.00
Make-up — 18 pages, 4½ hours, at 20 cents	1.00
Lock-up — 1 eight-page form, ½ hour, at 20 cents	.10
1 six-page form, ½ hour, at 20 cents	.10
1 four-page form, ¼ hour, at 20 cents	.05
Make-ready — Inside, 19 by 28, 1 form, 2 hours, at 45 cents (pressman and feeder)	.90
19 by 21, 1 form, 2 hours	.90
Cover, 12½ by 18, 1 form, 2 hours, at 20 cents	.40
Running time — 9,000 impressions, 10 hours, at 15 cents	1.50
Binding — ½ pound wire	.05
Paper for wrapping	.05
Hand folding, 18,000 folds, at 10 cents	1.80
Folding covers, 3,000 folds, at 5 cents	.15
Inserting, 6,000 pieces, at 8 cents	.48
Stitching, 3,000 pieces, at 8 cents	.24
Trimming, 3,000 pieces, 2 hours, at 15 cents	.30
Wrapping and tying, ½ hour, at 10 cents	.05
100 per cent general expenses (added to productive labor cost)	25.97
Total	$76.10
25 per cent profit on total cost	19.02
Total	$95.12

ADDITIONAL THOUSANDS.

Stock	$ 4.80
Cover-stock	2.94
Ink	.10
Feeding	.50
Binding	1.05
General expense	1.55
Total	$10.94
Profit	2.74
Total	$13.68

I assume the size of page, trimmed, to be about 6¼ by 9 inches, and to cut eighteen pages to full sheet of stock. Run in two forms, one eight and one six page, inserted and bound saddle-back through cover. It would have been cheaper to have made the job sixteen pages, using 28 by 42 stock, and leave the last two pages blank, or stretched out the matter to fill it, provided, of course, your untrimmed pages were of proper size to allow it. I also assume the salaries paid your various employees: Compositors, 20 cents per hour; pressmen, 30 cents; feeders, 15 cents. You do not state whether cover is printed on four pages or not, so I figure that it is. The size of half-tones is not given, so I do not allow any deduction for them. Detailed information is lacking to give a perfectly satisfactory estimate. To give the best results, the figures should be based on the exact conditions as they are in your shop in the actual cost of labor, etc. If this estimate is not fully satisfactory and fails to give the desired information, let me hear from you direct, and I will answer any questions concerning it to make the matter straight.

STILL IN DOUBT.

Reporter — Uncle, to what do you attribute your long life?

Oldest Inhabitant — I don't know yit, young feller. They's several of these patent medicine companies that's dickerin' with me.— *Chicago Tribune.*

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

FOLDING BOXES. — C. N., Ellicottville, New York: The name of a manufacturer of folding boxes. *Answer.* — J. W. Sefton Manufacturing Company, 241 South Jefferson street, Chicago, manufactures folding boxes of all kinds.

PLAYING CARDS FOR ADVERTISING PURPOSES. — F. H. W., Detroit, Michigan: The address of any company that makes playing cards for advertising, or where they may be obtained. *Answer.* — Crescent Playing Card Company, Ohio and Orleans streets, Chicago, will be able to supply you.

BAGLEY FEED GUIDE. — A. L. P., Denver, Colorado: Is there a gauge pin or feed guide on the quad system called the Bagley feed guide, or has such a guide or pin been patented or applied for by any one by the name of Bagley? *Answer.* — We have no knowledge of such a device.

ALUMINUM PRINTING-PRESS. — B. Y., New York city, writes: Can you inform me the name and address of an aluminum press manufacturer? *Answer.* — The Walter Scott Company, Times building, New York city, manufactures an aluminum printing-press. They will be able to give you full information.

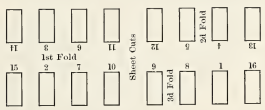
ZINC-ETCHING OUTFIT. — C. D. R., Jeffersonville, Indiana: Please advise where we can secure a small outfit, other than the "Day" process of zinc etching, for making cuts from photos or original drawings. *Answer.* — An outfit such as you desire may be procured from Henry Kahrs, 240 East Thirty-third street, New York city.

VIGNETTING TOOL. — R. T., White Haven, Pennsylvania, writes: Will you please furnish the address of a firm making a tool for shading the edges of vignetted halftones? *Answer.* — The following firms manufacture a tool for vignetting half-tones: Frank R. Craig, Hamilton, Ohio; United Printing Machinery Company, 12-14 Spruce street, New York city, and the F. Wesel Manufacturing Company, 70-80 Cranberry street, Borough of Brooklyn, New York city.

CEROTYPES. — V. V. McN., Conneaut, Ohio: Several of our customers desire special designs for their stationery, similar to engravings, but not so costly. Will cerotypes be likely to meet their requirements? Can you recommend a house making them? *Answer.* — The Globe Engraving & Electrotype Company, 407 Dearborn street, Chicago, can furnish cerotypes for stationery headings, and will furnish a sample book upon request. Barnhart Brothers & Spindler have a line of backgrounds for this work, and the Monasch Lithograph Company and the Goes Lithograph Company advertise a line of lithographed headings, which can be filled in with type matter.

LOCKING-UP FORMS. — J. H. S., Downer's Grove, Illinois: Have had considerable discussion with my employers, for whom I am foreman, in regard to the locking-up of catalogue forms. They contend that one long piece of furniture should be placed between the type and quoins — one piece at the ends and one at the sides — while it has always been my instruction and belief that a form will lock much better with a separate piece of furniture for each page — both ends and sides. *Answer.* — Your contention is correct. The old-time stoneman locked up his forms with one piece of furniture across the section at the bottom and one down the side. In many places the forms are still locked up with a long piece at the side, although short ones are usually used at the bottom. However, the proper way is to use one piece to each page, not only on the bottom and side, but in the head and back margins. This gives each page an individual lock-up.

LONG SIXTEENS AND PARALLEL FOLDS. — F. B. G., Topeka, Kansas: My understanding of a long sixteen, Fig. 29, page 837 of THE INLAND PRINTER, for March, 1905, is that the pages are so long and narrow that they are worked eight by two. We will assume that the size of the book, untrimmed, is 4 by 11 inches, not an ordinary form, but quite common. The stock is 22 by 32 inches. To better illustrate this form we will split it and run eight pages at a time on 16 by 22 inch stock. Would you make up the form to turn to the grippers? I presume we will agree that in folding by hand the sheets should be placed on a table with the side toward the operator, and the first fold from right to left; second fold from top toward the operator, and succeeding folds, turn sheet a quarter of the way around and fold from top toward operator. This is for ordinary books. The one in case seems to work best with second and third folds parallel. Otherwise you would fold the sheet three times in the most unwieldy shape. Why should a parallel fold appear such a bugaboo to printers and binders? Most any old form has parallel folds. What are you going to do with oblong sixteens and the like. Following is a diagram of the way I would lay it, work and turn. Of course it does not matter if the halves are transposed, but still the first page is on the inside:



Answer. — The first article of a series on "The Mechanism and Adjustment of Folding Machines," in this issue, explains why work-and-turn forms for folding machines are usually made up from the center. It is evident that you do not understand the term long sixteen. The pages are not narrow measure and deep, or 4 by 11 inches, as suggested in your letter. A long sixteen means a form of sixteen conventional upright pages, made up the long way of the sheet. That is to say, a regular straight sixteen make-up is lengthened by transposing the two halves and arranging them side by side. When single forms are made up in this manner, it is usually because the size of the paper requires it. The principal economy of the long sixteen is evident, however, when two signatures of sixteens to work and turn are made up to work together at one printing. "Why should a parallel fold be a bugaboo to printers and bookbinders?" Because parallel folds can not be folded on ordinary folding machines, unless equipped with parallel fold attachments. In hand-folding, because it is more difficult to fold parallels than the ordinary right-angle fold. "What are you going to do with oblong sixteens and the like?" These forms are usually made up two-on for the folding machine, if the office

is not equipped with a parallel folder. Otherwise they must be folded by hand. Your diagram is correct for such a form as you have in mind.

PORTABLE ROUTERS. — Albert & Co., Frankenthal, Germany, write: We understand that in your country there are manufacturers of stereotype apparatus, as routing, boring, etc., machines, driven by small electric motors, directly coupled to the apparatus. What we mean are not large machines, but small apparatus for routing, boring, etc., the operating tool of which can be brought by hand to the spot where it is required. We mean, therefore, apparatus similar to those used by dentists, which are so constructed that the tool is fastened at the end of a tube-axle, thus allowing of the easy and quick removal of the tool to the spot where its operation is required, without necessity of fastening the stereotype plate in any apparatus, as is the case on the larger machines of the kind referred to. We should feel very much obliged to you for your inducing manufacturers of your country to send us their illustrated catalogues and quote us prices, and shall thank you for any information you may be good enough to give us on the subject. *Answer.* — We have no knowledge of machines of this character and have never seen such a machine catalogued.

WILLIE WILL GET ON.

Willie Thompson, the office-boy to a large firm of publishers, was a smart lad, and when recently he was sent to one of the operative departments with a message he noticed at once that something was wrong with the machinery. He returned, gave the alarm, and thus prevented much damage. The circumstance was reported to the head of the firm, before whom Willie was summoned.



IN THE DAISY FIELD.
Photo by J. Manning, London, Ontario.

"You have done me a very great service, my lad," said the genial chief. "In future your wages will be increased by one dollar weekly."

"Thank you, sir," said the bright little fellow. "I will do my best to be worth it, and to be a good servant to you."

The reply struck the chief almost as much as the lad's previous service had done.

"That's the right spirit, my lad," he said. "In all the years I have been in business no one has ever thanked me in that way. I will make the increase two dollars. Now, what do you say to that?"

"Well, sir," said Willie, after a moment's hesitation, "would you mind if I said it again?" — *Chicago Journal.*

THE world owes you a living — it's up to you to collect. — *Bagology.*

PRINTER'S ADVERTISING

THE value of advertising literature is based upon its lease of life. An attractively planned and carefully executed presentment of one's arguments, if enclosed in an imprinted envelope, will unquestionably be opened, if only through curiosity. In the first impression lies its greatest value. While it may not immediately be read, it will be glanced at; and if apparently too attractive to throw away, it will be retained at least for a time, and every time that it is referred to simply adds force to the arguments contained in the pages thereof. The mails are filled with cheap, mediocre, unattractive presentments, which frequently find their place in the scrap-basket without even an opportunity of entirely removing their overcoats. The purchase of such literature at any price is a waste of money; true economy lies in the purchase of the best.

The above quotation from a booklet entitled "Economy versus Extravagance," by H. A. Groesbeck, vice-president Chasmar-Winchell Press, New York and Pittsburg, could well be the subject of careful consideration by the printer. "Cheap, mediocre, unattractive presentments" well describes much of the advertising literature of printers, as well as of those who have not the opportunities for effective advertising which the printer has. A blotter, for instance, printed in two, three or four colors which do not harmonize, and on which several series of type, to say nothing of numerous ornaments, are used, will not produce a very good effect on the prospective customer, but instead will probably cause him to hesitate the longer before placing his business-bringing literature in the hands of a printer who would advertise others but can not properly advertise himself. Publicity is as necessary in the printing business as it is in other lines, but should be, if possible, more carefully planned and executed. In the case of printers' advertising, it will be taken as a sample of the best that he can produce. No printer can afford to place before the public advertising literature which is not planned and executed in the most perfect manner of which he is capable. One really artistic and attractive bit of advertising is a more potent factor in the securing of business than a vast amount of printed matter on which but little thought is expended.

"MANZ COLORTYPES" is the title of an artistic portfolio of color reproductions issued by the Manz Engraving Company, Chicago. The cover is beautifully designed and embossed and the colorwork is exceptionally well done.

VOLUME 1, No. 1, of "The Booster," to be published "every now and then" by the A. B. Doerty Printery, Findlay, Ohio, should be productive of good business-bringing results. It is neatly arranged and carefully printed and contains much that is of local interest.

"HARD SENSE ABOUT PRINTERS' METALS" is the title of a tasty booklet issued by the E. W. Blatchford Company, Chicago, Illinois. It is neatly printed in black and orange and contains much interesting information about printers' metals and the expedients for their proper handling.

ORIGINALITY is shown in the advertising literature of the Pirsch Press, Dayton, Ohio. A booklet entitled "New Year Thoughts on Old Thinks, and a Line of Comment," is unique and very cleverly gotten up. It is of the style of advertising which does not reach the waste-basket without being read.

AN exceptionally artistic and handsome catalogue is that issued for the Crompton-Thayer Loom Company by the Blanchard Press, Worcester, Massachusetts. The type-

design, color arrangement and presswork are all that could be desired. The cover is printed in a beautiful shade of red and gold, with the lettering embossed.

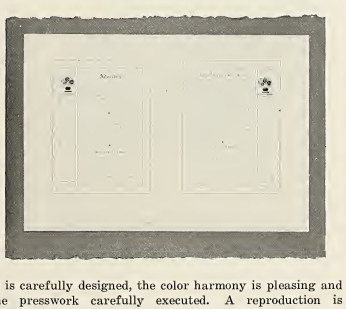
An original feature in advertising comes from the Beckworth-Corey Printing Company, Omaha, Nebraska. It consists of a statement which is dated January 1, 1906, and made out for $100. Across the face, in red ink, is printed, "This is not what you owe, but the amount we would be pleased to enjoy of your 1906 printing."

The Union Bank Note Company, Kansas City, Missouri, illustrates its conception of the ideal in workmanship and material in a tasty bit of advertising literature entitled "Our Creed," which follows:

We believe in good printing and a fair price for it. We believe in tasty typography, perfect papers, ideal inks and particular presswork. We believe that printing is more often bettered by what is omitted than by what is committed. We believe that there is a right spot on every sheet of paper for every bit of type matter and that it pays to find the right spot. We believe that in printing some simpler effects are better because they are harder to obtain. We believe that a little good printing on good paper is better than a great deal of bad printing. We believe that poor work of any kind is dear at any price. We believe in the Union Bank Note Company, in the superior quality of their products and in the future of the printing craft.

A little serious thought given to this creed, especially to those parts referring to printing being more often bettered by what is omitted than by what is committed and the superiority of simple effects, would result in at least some attention being paid to much of the advertising literature that now finds its way to the waste-basket without notice.

"Hayden's Hustler" is the title of a very attractive specimen of printers' advertising issued by Hayden the Printer, Olean, New York. It consists of eight pages and cover, and is printed in red, black and a light-green tint.



It is carefully designed, the color harmony is pleasing and the presswork carefully executed. A reproduction is shown.

The question of price is the text for an interesting leaflet sent out by Corday & Gross, Cleveland, Ohio. The points are well taken and should prove interesting to printers. An extract of the leaflet follows:

"I can get the job for less." Of course you can. But wait a moment. Mr. Business Man, you are not only buying so much ink and paper and binding twine and presswork and composition. You are buying service. You pay $7.5 for a Bradstreet — what is the book itself worth? Probably about one-third of that. You pay the other two-thirds for service, don't you? It is the same with Anti-waste-basket Printing. You pay for service — for what it will do. Admit, for the sake of argument, that our kind of printing does not cost us any more than what is sold for less. But we get a better price. Why? Answer that — why can Corday & Gross get a better price? Isn't it rather difficult to dismiss the question with the answer that all our customers are foolish? You will not answer it that way. Most of our customers looked at it at one time much the same way. They thought printing was — well, it was printing, and that was all there was to it. They know better, now. It is not what we earn that should concern our customers — it is what you make in reputation, standing, through good printing. Our way of doing your work is the right way — the living way, the anti-waste-basket way. The very cost of it is your insurance against the waste-basket. Shall we do it?

"The Ambassador," an attractive booklet sent out by The Niagara Paper Mills, Lockport, New York, contains much to interest the advertiser. The following quotation is worthy of note:

Printed matter is really a silent salesman, and should reflect the personality of the company as eloquently as an efficient representative. "It goes where the salesman does not, and where it goes it stands for the advertiser. From it strangers who may be large buyers get their impressions of the company's goods, their methods, their enterprise — or lack of it."

Every cheap-looking or extravagant bit of printing which is sent out is an argument against the sender and in favor of a competitor, who, by means of better printing, is creating a favorable impression. No house can afford to be judged by printed matter that is not representative. Its business literature must command recognition from the steady stream of good, bad and indifferent printing. It must attract, impress and convince.

FIFTH ANNUAL DINNER OF THE NEW YORK MASTER PRINTERS' ASSOCIATION.

The New York Master Printers' Association held its Fifth Annual Dinner at the New Grand Hotel, Thirty-first street and Broadway, on Tuesday evening, January 16, to commemorate the 200th anniversary of the birth of Benjamin Franklin. The affair was the grandest in the history of this growing organization, there being 112 members and guests seated.

The banquet hall and tables were beautifully decorated and were generously commented on by members and visitors alike, as quite a large number of the latter viewed the scene before the feast began, which, by the way, could not have been surpassed either in service or quality, thanks to the proprietor and his corps of able assistants.

In the course of time, the inner man having been thoroughly satisfied, M. J. Pendergast, the president of the association, made a short address of welcome and introduced John Clyde Oswald, editor of the *American Printer*, as toastmaster. Mr. Oswald, who is certainly very popular with the craft, proved very efficient in that capacity, and he in turn introduced Rev. S. Parkes Cadman, of Brooklyn. Dr. Cadman, without any doubt, can not be excelled as an after-dinner speaker, and certainly the applause tendered him was well merited. He spoke of the life, the ambitions and conditions of that great man, Benjamin Franklin, also of the enormous debt owed him by the printing craft.

Following Dr. Cadman's address Mr. Oswald read a letter and a telegram of regret received from Chester S. Lord, editor of the New York *Sun*, and Hon. W. R. Willcox, postmaster of New York city, who was going to tell of Franklin and the postoffice.

John R. Dunlop, editor *Engineering Magazine*, was then introduced and gave a very interesting description of Franklin as a politician. Following Mr. Dunlop's address, J. D. Crary, managing director of the New York *Lumber Trade Journal*, made an impressive address on the subject of "All That Remains to be Said About Franklin." His discourse was very interesting and highly appreciated.

Mr. James Clarence Harvey was next on the program and entertained by a short address and the reading of a poem written for the occasion, which was very impressive. Mr. Harvey was followed by Mr. George H. Ellis, president of the United Typothetæ of America, who told what he knew of Franklin as a printer.

The evening's entertainment was concluded by W. R. Brewster, organizer of Master Printers throughout the world. His was an interesting subject, illustrating the

conditions of the trade, which knowledge he has obtained during his travels.

Additional letters of regret for being unable to attend are herewith given:

Please convey to the Master Printers' Association my thanks for their kind invitation to the annual dinner on the 16th day of this month. It would give me great pleasure to attend if I were able to do so, but I do not feel strong enough. I have outlived most of my brother printers of fifty years ago, but I still retain as great a love as ever for the trade and for every person and thing connected with it. To see and hear the young men who are coming forward to fill the places we have occupied, and to add new honor to our art, would be a special gratification; but I can do no more than send to them as I do now words of love and good cheer.

With wishes for a prosperous New Year and a brighter future,

Yours cordially, THEO. L. DE VINNE.

One received from the Mayor of Philadelphia reads as follows:

Pardon delay in answering your letter of December 27, but I have been endeavoring to see if I could arrange to get to your banquet on January 16. I find, however, that it is absolutely impossible for me to do so. I wish you a most successful dinner, for I feel that Benjamin Franklin can never be too greatly honored as a printer, as a scientist, as a statesman. It seems to me that we are only just beginning to appreciate the wonderful work that he did in all these lines.

With very kind regards to the members of your association, I remain,

Yours very truly, JOHN WEAVER.

Still another reads:

No invitation could be more tempting than that which you are good enough to convey on behalf of the Master Printers' Association of New York to their banquet on the two-hundredth anniversary of the birth of Benjamin Franklin. It would be particularly agreeable to me, since I have enjoyed the great honor of serving abroad in two diplomatic posts at both of which Franklin's early service is counted their highest distinction.

But I am sailing the next morning and am already pledged for that evening to a family dinner with those I am leaving behind me.

Believe me, with best thanks for the honor of the invitation.

Yours very truly, WHITELAW REID.

During the feast the orchestra rendered some very popular airs and all that were not too busy assisted the orchestra with vocal music.

The souvenirs which were distributed during the dinner were in the form of a bonbonniere with a very handsome cast of the famous Benjamin Franklin on the cover and very prettily decorated with the national colors.

It was very near midnight when the diners dispersed, which is conclusive proof that the fifth annual dinner of the New York Master Printers' Association was a grand success.

Seated at the various tables were the following:

Table 1. — W. B. Brewster, John Macintyre, William Green, George H. Ellis, John Clyde Oswald, Martin J. Pendergast, Rev. Dr. S. Parkes Cadman, John R. Dunlop, J. D. Crary, James Clarence Harvey.

Table 2. — Burr Wright, Marmaduke B. Wright, Robert Kennelly, Major Turpin, Wm. Allen, T. E. Pendergast, Morris Simon, T. C. Scarborough, Wm. A. Baker.

Table 3. — Albert Schwebke, Walter Knerr, Edward Clundt, H. C. Hansen, Otto E. Zimmer, J. H. May, H. Caplan, J. Nacht.

Table 4. — George H. Allen, Henry Goldsmith, Charles E. Gehring, A. Langstadter, H. Langstadter, E. A. Demonet and J. E. Colson, representing Barnhart Type Foundry; C. B. Thomas, representing Jaenecke Printing Ink Company.

Table 5. — W. Idle and guest, representing Pusey & Co.; R. J. Stein, Herman Jans, M. J. Roth and A. F. Roth, J. H. Ramalay and F. T. Gray, representing Inland Type Foundry.

Table 6. — Paul Nathan, Joseph Holdsworth, William H. VanAllens, C. Frank Boughton, Louis H. Orr, David H. Levy, Philip Ruxton.

Table 7. — Joseph Aste, B. S. Reese, representing Bingham Brothers Company; R. S. Allen, W. J. Yeoell, A. W. Hobson, C. E. Roleau, representing United Printing Machinery Company; August Becker, Post Color Press Company.

Table 8.—Auguste Giraldi, F. Wesel, Jr., and E. Stephany, representing Wesel Manufacturing Company; John W. Kelly, F. O. Cunningham, L. G. Schroeder, representing Schroeder Ink Company; O. J. Maigne, C. S. Hadley.

Table 9. — J. C. Powers, James Stewart, W. A. Wesman, representing George McKibbin & Son; C. W. Moore, George B. Munsey, DeBoise Bresnan.

Table 10. — Douglas Cooke, Douglas H. Cooke, William G. Willman, Rev. Henry Willman; J. Murray and W. Simpson, representing John Thomson Press Company.

Table 11. — C. Kraemer, representing F. A. Ringler Company, Benjamin Franklin Conner, Walter H. Stuart, Robert J. Harris, William Siegrist, Samuel Knopf.

Table 12. — J. D. Montros, E. P. Harris, H. M. Swetland, C. F. Ahlstrom, C. D. Jacobs, W. B. Flynn.

Table 13. — J. E. Linde, W. A. Parker, E. P. Dahlinger, Louis Weiss, Henri Rogowski, Thomas Hally.

Table 14. — S. J. Fendler, Jos. H. Weber, A. L. Oberly, Charles Francis, Charles E. Francis, S. T. Osborn.

Table 15. — G. R. Swart and W. A. Spurrier, representing Dexter Folder Company; E. C. Latham, William A. Vitty, Louis Theyson.

Table 16. — Thos. E. Barrett and Mr. Howell, guest of Thos. E. Barrett; Chas. Kiesling, Wm. Kiesling, Charles D. Steurer, R. E. Hammond.

HOMESICK.

I like this solid solitude, up in this belt of pine —
(The' many things they advertised turned out to be a "shine")—
I like the way they live up here — Oh, say, it's simply great!
I lop around from early dawn till I go to bed at eight;
I fish a bit and gas a bit, then swap some lies with Tod
(For lying he's got others skinned, and got 'em skinned a rod),
But, just between us fellows — just 'twixt me and youse —
I'm getting mighty homesick for

That
Buffalo
Evening
News.

I miss the dear reporters, the police gang and the rest;
I miss the luncheon gang as well, and their conversationfest.
I miss the edit. men, from chief way down to scrub, you know
(I hope that they've forgot those silly baseball bets I owe).
I miss most every single one clear down to galley boy —
E'en a row with those proofreaders would afford me LOTS of joy —
Up here in Stony Lonesome I've forgotten jokes and muse,
But just the same I'm longing for

That
Buffalo
Evening
News.

It seems an age since Wanderlust first beckoned me away.
And lured me on to this here place — Stony Lonesome, in Pa.
Oh, tell me, has the union station been in any way advanced?
And that Herd of Mr. Stallings — have they really any chance?
And about the pure Water? — do you eat or drink it now?
And who is IT for Mayor? — who will get it? — when and how?
It's awfully nice to stay here, but I really can't enthuse —
Down in my sox I'm hankering for

That
Buffalo
Evening
News.

For those who like it this here place is just about the cream;
For Pastor Wagner et al., it surely is a dream.
But for your humble servant's part, to town for mine, by gee,
Where folks stay up till 1 A.M., and there is no R. F. D.
So I'm packing up my trunk to-night and I'm bidding Tod good-bye;
I just drank his health in cider so sharp it made me cry.
I've paid my tavern bill to-night — I've made my little choose —
I'm leaving here to-morrow for

That
Buffalo
Evening
News.

— *Buffalo Evening News.*

Book Review

THE Duluth *News-Tribune* book of cartoons by R. D. Handy has become an established feature, forming a delightfully graphic record of the events of the year under the cheerful guidance of B'rer Handy and his bear. The *American Cartoonist* paid its respects to Handy recently as follows: "Ray D. Handy neglected to have himself born on the farm. He came unwittingly upon Minneapolis one pleasant day in August, 1877, but he only speaks one



Yours truly
R. D. HANDY.

language and that's English. He has overcome the handicap of city birth, after several trials. He entered the Federal service as a postoffice employee, but foreseeing the present disturbed state of the department he very thoughtfully resigned, or was requested to resign for drawing pictures in the dust on the department windows. He went to Columbus, Ohio, and the Zanirian Art College tried to do something with him. The Art Student's League of New York made an ineffectual attempt to nip his budding genius, and the late beloved 'Doc' Bowman, of Minneapolis, hailed him little brother at sight, and put him to work. Ray made little pictures for the *Tribune* under Bowman for four years, and went to Duluth on September 2, 1902, where he has approached success and fame via 'leaps and bounds.' The habit of copying his cartoons is chronic with the Boston *Herald*, the New York ditto, *Public Opinion*, the *Literary Digest*, and the *Pittsburg Index*. Mr. Handy has had no trouble in 'arriving,' but he will encounter huge obstacles if he makes any attempt to get away." A few of Mr. Handy's ideas are shown herewith. The cartoon book was produced by the presses of O. F. Collier, Duluth, and the work is highly creditable in every way.



MOVING INTO A NEW NEIGHBORHOOD.

THE stupendous task represented in the four years of diligent work by the corps of skilled editors, in the production of Lippincott's new "Gazetteer of the World," can only be appreciated in full by printers who have had an opportunity of inspecting the proofsheets of that publica-



VACATION TIME.

tion, as well as the finished work, which latter contains over two thousand pages, including all questions about a place, telling where it is and what is known about it, giving statistics of population, productions, mining, manufacturing, physical history, exploration, down to the date of issue. The publication gives an accurate picture of every corner of the globe, with the minutest details, as it exists in the twentieth century. It is an entirely new book from cover to cover and has been rewritten and reset from new type. It is edited by Angelo Heilprin, of the Sheffield Scientific School of Yale University, late president of the Geographical Society of Philadelphia and fellow of the Royal Society of London; and Louis Heilprin, author of "The Historical Reference Book." No manufacturing house, business house, school, printing-office or proofroom should be without it. J. B. Lippincott Company, Philadelphia, are the publishers. The price of the work, bound in sheep, is $10 net; half-Russian, $12.50 net; patent thumb index, 50 cents extra.

"THE YEAR-BOOK OF THE ART OF LITHOGRAPHY" *(Jahrbuch für das Lithographische Gewerbe)*, issued by Karl Kluth, Karlsruhe, Germany (paper cover, 4¾ by 7 inches, 200 pages, price one mark, about 25 cents, and printed in German), is exceedingly rich in valuable records and technical information. Herr Kluth has associated with him in the preparation of the year-book and calendar technical experts of much patient industry, as the work amply shows. We list the contents as follows:

AN EPITOMIZED TABLE OF THE LIFE OF ALOIS SENEFELDER, 1771-1834 — THE LIFEWORK OF THE INVENTOR OF LITHOGRAPHY.

Relief etching, 1796	First litho press, 1797.		Discovery of chemical treatment of uniform plane printing surfaces, 1798.
Litho-engraving, 1798.	Printing on textile fabrics, 1798.	Autographic printing, 1799.	Anastatic printing, 1799.
Crayon drawings, 1799.	Metal printing, 1805.	Lithographic tone printing, 1807.	Litho printing in colors, 1808.
The art of preparing stone slabs, 1818.	Stereotyping in paper, 1825.		Chromo-lithography, 1826.

Specimen of cigar label in colors, embossed on a rotary embossing press. Full-page illustration of Senefelder monument at Solnhofen. Necrology. Résumé of important events related to lithography in 1904-1905. The importance of technical instruction as related to the art of lithography, by M. Seliger. "Signs of the Future," by Oskar Geil, being a plea for greater technical knowledge in lithography and its allied arts. Modern conventional design and its adaptability to the graphic arts, by Curt Glaser. Johann Mai describes the great interdependence of lithography and photography. Lithography as used in railway advertising, by H. Franz. Autographic reproductions, by Max Werner. "Die Tangier Manier," or scraper-board technik, by Johann Mai. Grained paper and its related uses to lithography, by Frederick Schnetter. Changing old designs and drawings on stone, by B. Enders. Practical hints to lithographers: (1) The copying of photographic half-tone values, by Johann Mai; (2) Transparent asphalt resist, by Adolph Lyr; (3) Lithographic drawing-ink for use on stone and zinc, by Johann Mai; (4) Producing drawings with gold bronze, by J. Sorge. Litho crayon transfers, by B. Enders. Bronze printing, by Richard Seidel. Negative transfers, by Heinrich Koppe and Seb. Matz. Lithographing on celluloid, by Richard Seidel. Treatment of the ink rollers, by B. Enders. Production of relief etchings from direct positives drawn on zinc. Practical hints to litho-stone workers, by R. Seidel. Transfers of typewritten and autographic matter; the removal of old drawings, etc., from litho stones; remedies for moisture troubles; intermediary transfers to grained paper; damaged transfers; printing on hard-coated paper; lithographic embossing, by Karl Müller. The grinding of litho inks and the resulting thinning of the inks, by L. Dorn. Litho inks. Treatment of wet-plate negatives in colotypy. General Lithographic Congress. What the lithographic stone narrates, by C. Kluth. A forgotten star, A. Kleine. And many inserts.

SPECIMENS

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

HARRY MINCK, JR., Gibbsboro, New Jersey.—The blotter submitted is a model of good typography and color distribution.

THE *Signal*, Idabel, Indian Territory.— More care in the joining of rules and make-ready would greatly improve your specimens.

BLOTTERS from The Modern Press, Binghamton, New York, show careful type display, harmonious color schemes and good presswork.

STIWELL PRESCOTT, Fort Worth, Texas.—The specimen submitted is well designed and printed, the presswork being worthy of note.

SPECIMENS submitted by The Ivy Press, Boise, Idaho, are well worthy of commendation. They are tastefully displayed and well printed.

UNION BANK NOTE COMPANY, Kansas City, Missouri.— Considering the short time allowed on this specimen, it is very creditable indeed.

MITCHELL & HOTCHKISS, Richmond, Virginia.—The greeting is unique from a literary standpoint, but contains too much ornamentation.

SPECIMENS from F. J. Weldele & Co., Terre Haute, Indiana, show excellent type arrangement. The souvenir program is especially worthy of note.

NORRIS BROTHERS, Garden City, Kansas.—Considering the conditions under which the specimen was produced, it is a very creditable piece of work.

A PORTFOLIO of specimens from the Troy Times Art Press, Troy, New York, contains artistic color schemes and neat typographical arrangement.

C. SAMUELSON, Chicago, Illinois.—Your specimens are samples of good, clean commercial work, illustrating the value of simplicity in typography.

J. W. RAPER, Chicago.—The type arrangement of the specimens submitted is very creditable. The presswork on the circular could be very much improved.

CAREFUL type display and taste in color combinations characterize the work of O. Grigutsch, Los Angeles, California. Some of the feature lines are a trifle large.

A LETTER-HEAD by Lennis Brannon, Talladega, Alabama, for the Chambers Opera House, is an excellent example of type display, and the ornamentation is quite in harmony with the subject. The colons between the words



could well have been omitted, however. The original is in black and red. A reproduction is shown.

C. S. CLEWELL, Stillwater, Minnesota.— The specimen which has the name printed in red is the better of the two, but would hardly be called a pleasing color combination.

SAMPLES of commercial work from The Neal Press, Marion, Indiana, show careful typographical display. The color treatment, however, does not show the same thought.

AN artistic menu is submitted by Edward J. Tholens, Syracuse, New York. The panel on the cover, however, is rather too heavy. It should have been printed in a light tint.

A NEW YEAR'S greeting and resolution from The Bishop Press, Kansas City, Missouri, are distinctive samples of good type display, good presswork and artistic color harmony.

SPECIMENS received from the Review Printing Company, Chicago, Illinois, are exceptionally good. The embossing shows more careful handling than is the rule in this class of work.

JOHN S. WOLLFORD, Red Oak, Iowa.—There are occasions — very rare, however — on which the capitals of a text letter may follow one another, but not in the series which you have used. The ornaments between the letters are

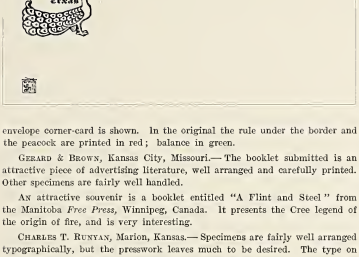
also overdone. The motto card set in the plain type is very neat and far superior to the others. The blotters are good, but a trifle crowded.

CHARLES R. WHITE, Los Angeles, California.—A trifle less ornamentation on the first page of the menu would have made a great difference. Otherwise it is a very creditable specimen.

THE Montrose Press, Montrose, Colorado.— The typography on the letter-head is neat and attractive, but the raised panels do not add enough to the appearance to pay for the trouble.

C. E. HUGHES, Duluth, Minnesota.—A trifle more side margin on the display pages would be an improvement. The colors on the back page are too equally distributed for good results.

SPECIMENS received from Bigger's Print Shop, Corsicana, Texas, are worthy of the highest commendation. The typographical designs are carefully arranged and the color schemes are above criticism. A reproduction of an



envelope corner-card is shown. In the original the rule under the border and the peacock are printed in red; balance in green.

GERARD & BROWN, Kansas City, Missouri.— The booklet submitted is an attractive piece of advertising literature, well arranged and carefully printed. Other specimens are fairly well handled.

AN attractive souvenir is a booklet entitled "A Flint and Steel" from the Manitoba *Free Press*, Winnipeg, Canada. It presents the Cree legend of the origin of fire, and is very interesting.

CHARLES T. RUNYAN, Marion, Kansas.— Specimens are fairly well arranged typographically, but the presswork leaves much to be desired. The type on both title-pages is placed too near the top.

B. RAY FRANKLIN, Fulton, Missouri.—The letter-head and envelope are good in design, but the colors are not in harmony. Would also suggest a more judicious spacing in the side panels.

AN attractive calendar is that issued and printed by the Indiana Reformatory Printing Trade School. It is rather overdone in the matter of ornamentation, however. The presswork is carefully done.

S. A. THORPE, Fenton, Michigan.—The matter crowds the edges of the stock too closely. Set about three picas narrower. The line "Reasonable Prices" should be centered, leaving out the hyphens.

CHRIS. HANSEN, Elgin, Illinois.— Specimens show considerable originality in type-designs and careful joining of rulework. The presswork, however, is not at all in keeping with the general treatment of the work.

HALF-TONES, well made and well printed, are the feature of a booklet from the Michaelis Engraving Company, Kansas City, Missouri. The printing is by the F. P. Burnap Stationery and Printing Company, Kansas City.

A BUSINESS card from the Alabama Paper and Printing Company, Birmingham, Alabama, is a model of harmonious coloring. The type-design is the least bit overdone, but withal it is a very creditable piece of work.

A PACKAGE of samples from Robert Fricke, Buffalo, New York, emphasizes the fact that modest type display and careful presswork are more to be desired than glaring eccentricities and the use of color with little thought.

A PORTFOLIO from Van Leyen & Hensler, Engravers, Detroit, Michigan, contains proofs of excellent half-tones. The portfolio itself is very attractive in color and design, showing careful thought and consideration for harmony.

DAVID S. SPENCE, Dunfermline, Scotland.—Would suggest more grouping of the features and less use of rules for underscoring. The suggestion of grouping applies especially to the first page of the "Lawson" Christmas card.

A PORTFOLIO from The Barta Press, Boston, Massachusetts, contains reproductions of the covers of some of the catalogues and booklets which they have printed. The type display, color and presswork are exceptionally well handled.

FROM Thomas E. Abbott, Pasadena, California, comes a package of specimens that are exceptionally good. In handling the High School program — an excellent piece of typography — the inside color scheme should have been given more consideration when choosing the cover-stock. "Harmony of the whole" should be the printer's motto. In this case the inside color scheme is very tasty, but is hurt very much by the tints which run through the cover. A plain white cover would have been very much more attractive.

W. W. CROZIER, Madison, Indiana.—The samples would have a much better appearance if fewer colors of ink had been used and all printed on white stock. The turning of the Falls cut is something that should never have been done.

NEATNESS and a judicious use of ornamentation characterize the specimens received from H. E. B., Oshkosh, Wisconsin. The "Progress Association of Berlin" letter-head would be much improved by leaving out the rules at the ends of the line.

THE Oxford Press, Oxford, New York.— The rules on the letter-head are too heavy for the weight of the type line, and they also tend to detract from the importance of the cut in the corner. As a color combination the return envelope is weak.

MOFFITT & SON, Point Pilot, Texas.—The ornamentation is too heavy for the reading matter, more especially so on the envelope. While underscoring is permissible in some cases, a repetition such as you have on the letter-head is not in good taste.

AN exceptionally good assortment of commercial work is that submitted by E. H. Stuart, Decatur, Illinois. The type display is modest and in excellent taste, and the color schemes are above criticism, harmony of color being preserved throughout.

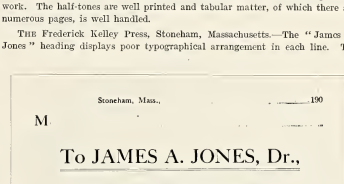
NEAT, tasty typography and careful presswork characterize the work of the Vaughan & Morrill Printing Company, Tacoma, Washington. On the calendar, however, the color combination is not in harmony. The other specimens are good as to color.

W. D. BROWN, St. Johnsbury, Vermont.—The proportions of colors in the letter-head are good, but the distribution of the red is faulty. More black above the red line or a spot of color at the bottom would help very much. Be careful of your spacing.

H. CLAY EARLE, Greenville, Texas.—Samples are well designed and color distribution is good. In the announcement an error is made which is noticeable in a great many of the specimens received — poor distribution of white space around the initial.

A CATALOGUE descriptive of Doble Tangential Water Wheels, issued by the Abner Doble Company, San Francisco, California, is a creditable piece of work. The half-tones are well printed and tabular matter, of which there are numerous pages, is well handled.

THE Frederick Kelley Press, Stoneham, Massachusetts.—The "James A. Jones" heading displays poor typographical arrangement in each line. The


Stoneham, Mass., 190

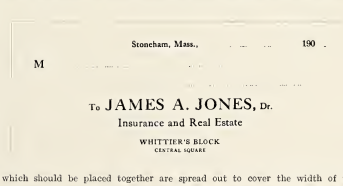
M

To JAMES A. JONES, Dr.,

Insurance and Real Estate

WHITTIER'S BLOCK CENTRAL SQUARE

two upper lines should be shorter, and in the second line the "M" should be smaller. In the third line the "To" and "Dr." should be smaller. The fourth line should be placed nearer the name, while in the last line items


Stoneham, Mass., 190

M

To JAMES A. JONES, Dr.

Insurance and Real Estate

WHITTIER'S BLOCK
CENTRAL SQUARE

which should be placed together are spread out to cover the width of the measure. A comparison of the reproduction of the original with that of the reset example will illustrate these points.

Z. D. GARRETT, Brooksville, Florida.—The rules in both the card and letter-head are too heavy for work in one color. Either run in two colors or use one-point rules. Care should be taken not to have more panels than you can use without spreading the matter too much.

D. C. SILVE, New Orleans, Louisiana.—The card exhibits considerable originality. While work of this kind is no doubt an aid to the constructive faculties of the apprentice, care should be taken that it does not become a

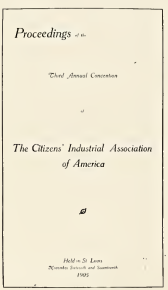
habit. The same amount of thought and energy expended on the study of good commercial work would be a greater help.

CLAUDE A. FOSTER, Lake Geneva, Wisconsin.—The border design on the catalogue cover is entirely too heavy for the reading matter. The type matter on some of your specimens — the sanitarium card and catalogue title-page — crowds the edge of the paper too closely.

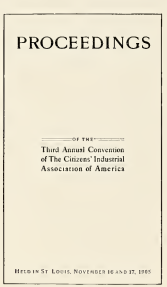
B. FRANKLIN WAITE, Brooklyn, New York.—The letter-head and envelope are not what one would expect from a man in your line of business. The color combination is not good, and the side panels on the letter-head are entirely too prominent when considered with the center.

AN unusually attractive package of specimens is that received from the Tomahawk *Leader*, Tomahawk, Wisconsin. The typography is carefully arranged and the colors are used with discretion. The letter-head of the Great Western Lyceum Bureau is especially commendable.

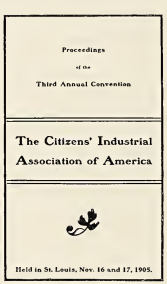
IN connection with the reproductions of the specimens for The Citizens' Industrial Association of America (Nos. 1, 2 and 3), the following letter will be of interest: "Inclosed are three proofs marked 1, 2 and 3. Kindly criticise same and also state which is the neatest job. A neat job was required, and for that reason it was set three times by different compositors, customer to take his choice. The job is a cover-page. The only instructions given



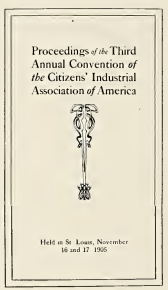
No. 1.



No. 2.



No. 3.



No. 4.

were to set a neat job." Specimen No. 3 is out of the question entirely. Both of the other specimens, although displayed along different lines, have many faults, and there is not much choice between them. It would be rather interesting to know which the customer chose as the neatest job. No. 4 shows a resetting.

CHARLES O. ROEMER, Cumberland, Maryland.— Your design would have been much better if rules had been used instead of the border. The type arrangement should be more simple and the whiting-out should be given more consideration. As it is now, the general appearance of the work is rather weak.

IN contrast with the inharmonious color combinations which some of our "modern" printers turn out is a bit of true art from the press of the Brothers Klingspor, Offenbach, Germany. It is but a New Year's card and a little greeting, but the delicate, quiet colors and the exquisite design are a treat indeed.

THE Griffith-Stillings Press has just issued a booklet for the Howard Watch Company, which could well be used as a model in embossing. On the cover is a watch with the case open to allow a view of the works, the details of the wheels, jewels, etc., being embossed. It is certainly a beautiful piece of work.

JAMES AUSTIN MURRAY, Chicago.—As a novelty your card is quite a feature, but a like amount of thought given to business-bringing results and more legible typography would result in something really worth while. The only redeeming feature is the fact that the type used harmonizes with the name, "Cloister Press."

Two new booklets printed by the Frank Presbrey Company for the Cunard Line are beautiful examples. "A New Way to the Old World" is replete with half-tones excellently printed, and on the cover is a view in colors. "The New Cunarders" also contains many half-tones and the cover is embossed in red and gold.

VICTOR S. HILLS, San Jose, California.— Specimens are good typographically, except in one or two cases where there is evidence of overornamenting. While the color schemes will compare favorably with the usual run of such work, a little more thought should be given to this feature. Take, for instance, the letter-head of the Garden City Pottery Company. The color scheme is harmonious, but poor in color composition. The heavy spot of orange-brown demands a repetition across the mass of blue. This might necessitate a little changing, but would lead to a better color balance.

A PACKAGE of excellent specimens from Charles Lawson Wood, Atlanta, Georgia, shows what can be accomplished by holding fast to simplicity in typographical arrangement. Where color schemes are used, they are also simple and in every case are in perfect harmony — something unusual in a package of commercial work.

C. J. CONNELL, Baldwinsville, New York.—Whatever merit your type-designs contain has been more than offset by the injudicious use of colors. The school directory cover is the most faulty in this respect, as the colors used strike a violent discord. The same criticism applies to the letter-head and envelope, but in a lesser degree.

CHARLES C. WOODLEY, Toronto, Canada.—The following quotation from "The Principles of Design," by Ernest A. Batchelder, covers the question thoroughly: "An exact tone balance has been secured by making the measure of margin equal the measure of the body of type. In many books that show a recognition of the double-page unit, the whites are overdone to such an extent that the measure of type to paper seems entirely inconsistent. Here, again, the page may be likened to a picture and a frame. The frame should not be so large that we are forced to start a diligent search for the picture enclosed." In order to justify your wide margins the text should be very much heavier.

WESTERN PRINTING COMPANY, Brownwood, Texas.—The spacing in the circular violates the first principles of correct composition. You have not only failed to space your lines evenly, but you have spaced them all out at one end, thereby causing your reading matter to appear much heavier on one side. The card without the tint is much better, but the ornaments are too heavy.

A. B. CORRELL, Centralia, Illinois.—Too many colors used merely for decoration and in their full strength are far worse than no color at all. While this combination is not a discord, good taste will not fail to ask for "a little less rainbow." Consider a booklet as a whole, and make the cover harmonize with the inside pages. The ornamentation is greatly overdone, the last page of reading matter being by far the best in design.

FRED E. STEWART, Clinton, Illinois.—The letter-head has two very common faults. One is the setting of a heavy panel design and then printing it in a color dark enough to overshadow the type matter, and the other is the too common use of red and blue as a color combination. These colors, even in small amounts, can not be used without a feeling of discord, but the specimens that reach this department show that this combination is popular with many printers.

"CUBA" and "New Orleans — The Gulf Coast — and Florida" are the titles of two new booklets received from the Corbitt Railway Printing Company, both being printed for the Louisville & Nashville Railroad. The cover of the New Orleans booklet is a beautiful reproduction in colors, while the inside pages are printed in black and orange, with numerous half-tones. Careful arrangement of illustrations is a feature. The booklet on Cuba is also an excellent piece of work. Other specimens from the same firm show careful design and treatment.

BEAUTIFUL combinations of color, distinctive type display and excellent presswork make the productions of The Mathews-Northrup Works, Buffalo, New York, truly artistic. Among late specimens from this house is a description of their art department, which is in Madison Square Garden Tower, New York, and is under the direction of Mr. Edward Everett Winchell. The

description is entitled "An Art Atmosphere," and a glance at the beautiful illustrations will reveal the reasons for much of the superiority of the products of this firm. Other attractive specimens from the same source are an artistic booklet in black and green for the Stromberg-Carlson Telephone Manufacturing Company; "Profitable Electric Garaging," a handsome booklet in brown and black; a series of unique menus for the Hotel Imperial, New York, and several other booklets and folders, all being up to the usual high standard of The Mathews-Northrup Company.

CALENDARS were received from the following: Jaenecke Printing Ink Company, Newark, New Jersey; Drummer Printery, Lecompte, Louisiana; Crescent Embossing Company, Plainfield, New Jersey; George Hellis Company, Boston, Massachusetts; Rombach & Groene, Cincinnati, Ohio; J. W. Little & Co., Pawtucket, Rhode Island; The Harlem Press, New York City; Envoi de L'Ecole Estienne, Paris, France; Brelsford Printing Company, Dayton, Ohio; Bureau of Printing, Manila, P. I.; George Pulman & Sons, Ltd., Wealdstone, England; Dilla Nebiolo & Co., Milan, Italy.

THE following are additional specimens received this month: The Electric Press, Abingdon, Illinois, private mailing card, having a poor color scheme and too much ornamentation; William A. White, New York, good commercial specimens; Nolan Bros.' Printing House, Brooklyn, New York, catchy advertising novelty; Paul Kuesthardt, Port Clinton, Ohio, neat notehead specimen; Pirsch Press, Dayton, Ohio, advertising novelty; The Seagers Press, Hamilton, Ontario, two attractive blotters; Protzman-Farrar Company, Pittsburg, tasty advertising booklet; Thomas Todd, Boston, Massachusetts, artistic calendar; The Ocean Grove *Times*, Ocean Grove, New Jersey, an attractive folder; T. D. Phinney, superintendent American Baptist Mission Press, Rangoon, Burma, neat Christmas card and letter-head specimen; The Crawley Book Machinery Company, Newport, Kentucky, unique calendar; Converse Printing Company, Pittsburg, Pennsylvania, attractive blotter and advertising card; M. L. Stern, San Francisco, California, attractive New Year's card; The Leamer Press, Columbus, Ohio, tasty Christmas card; Cott's Quick Printing House, Columbus, Ohio, neat commercial specimens; The *Evening Sentinel*, Ansonia, Connecticut, attractive souvenir; Gospel Trumpet Company, Moundsville, West Virginia, book catalogue and calendars; George H. Buchanan Company, Philadelphia, Pennsylvania, attractive advertising cards; W. P. Dunn Company, Chicago, neat advertising cards; Smith & Porter Press, Boston, Massachusetts, artistic calendar; Gatchel & Manning, Philadelphia, advertising blotter; James D. Bell, Troy, Alabama, blotter; C. E. Esselstyn, Sacramento, California, unique Christmas greeting; John T. Palmer Company, Philadelphia, Pennsylvania, blotter; J. W. Dolan, Albany, New York, embossed calendar. New Year greetings were also received from the following: The *Evening Bulletin*, Philadelphia; Colorgraph Printing Company, Providence, Rhode Island; The *Leader-Mail*, Granby, Quebec; Kerr & Ridge, Pittsburg, Pennsylvania; W. M. Linn & Sons, Columbus, Ohio; Griffith-Stillings Press, Boston, Massachusetts; Irvin A. Medlar Company, Omaha, Nebraska; The Houston *Post*, Houston, Texas; H. M. Van Hoesen Company, Chicago; J. A. Hood, Ocean Grove, New Jersey; The *Guardian Journal*, Homer, Louisiana; Thomas F. Nichols, Lynn, Massachusetts.

WHY NOT A FRANKLIN DAY?

In our schools we rightly observe the birthdays of Washington and Lincoln by teaching our youthful to-be citizens lessons from the lives of these two eminent Americans. The recent occurrence of the two-hundredth anniversary of the birth of Benjamin Franklin, celebrated as it was by the printers and the electricians, ought to have called more attention to the life, character and services of the man who has had a greater influence upon the lives of the American people than any six of the great men whom we honor as leaders.

Of humble birth, as the world esteems it, Franklin stood before kings as their peer and superior. As a printer and editor he taught the people maxims of thrift and economy and these same maxims are to-day familiar in our mouths as household words. He was the first practical worker in the domain of electricity. He helped to found the first public library in the new world. He was the first to suggest the establishment of savings banks, which have done much to build up the material fortunes of the people. He taught that resistance to tyrants is obedience to God, and by precept and example helped the infant nation to gain its freedom. His experiments with musical glasses opened the way for the invention of several musical instruments. He was the inventor of a stove for heating, and there are those of us who can remember when Franklin stoves were common. He discovered the cause of and a cure for smoky chimneys; he impressed on the people the sanitary value of ventilation in sleeping-rooms. He invented a non-smoking street lamp, and introduced a paid police and fire department in the city of Philadelphia. He was the first to make observations on the Gulf Stream, and his chart of it still forms the basis of the charts now in use. He devised a system of diacritical marks the use of which would have made our alphabet phonetic; and so, with Noah Webster, was among the first of spelling reformers. In fact, there is hardly a useful thing that he did not improve upon or invent. That witty Frenchman who termed Franklin "the apostle of common sense" described him rightly.

As a diplomat he won recognition of the infant nation and thus placed us upon a footing as a power to be reckoned with. He was the first to inaugurate a comprehensive postal system and is justly termed the father of our postoffice department. There was in his day hardly a matter of human activity in which he did not take a part, and his influence extends to the present day. Yet with all his eminence in art, diplomacy and politics he was intensely human.

Our schoolboys should be taught of and about Benjamin Franklin — of his honesty, of his thrift and his generosity, of his wisdom and patriotism, of his love for his fellow men and his hatred of sham and pretense, of his pride in his craft, of his glorious service to his country. There is no man in history whose life can more fittingly be depicted for the imitation of American youths, and a copy of his biography should be in every household to be read and studied.

Yet there was a singular omission in the life of Franklin. Proud as he was of being a printer — naming himself as a printer before he was an ambassador — there is no



BLUE-BLOODED KITTENS.

record of anything he ever did for his own craft. The crude press of his time caused no hint of improvement. He used the same composing sticks, galleys, stands, inkballs, etc., that his predecessors did. He seemed unmindful of the injunction of Lord Bacon that "every man is a debtor to his profession, from the which, as men do, of course, seek to receive countenance and profit, so ought they of duty endeavor themselves by way of amends to be a help thereunto."— *Henry Rush Boss, in the Chicago Chronicle.*

THE INLAND PRINTER for August has just been received. I look forward to it each month eagerly, as it is a very substantial help to me and a real educator for the country printer. Good luck to THE INLAND PRINTER. May it prosper and grow better, if possible, each month.— *C. J. Peacock, Schenevus, New York.*

TRADE NOTES

THE National Perforating Machine Company, Kansas City, Missouri, is mailing circulars to the trade describing their new rotary perforator.

THE printing establishment of Nathan Sawyer & Son, Boston, Massachusetts, has been removed from 60 India street, Dean building, to 41 Pearl street, corner Franklin, Atherton building.

A. F. WANNER & Co., Chicago, dealers in printing machinery and supplies, announce the opening of branches at 394 Atlantic avenue, Boston, Massachusetts, and 199 Wooster street, New York city, the firm of Charles P. Holden being the representatives.

OWING to increased business, the Queen City Printing Ink Company has been compelled to seek larger quarters in Philadelphia. The company has purchased the entire assets and ink factory of the Berlin Ink & Color Works, corner Eleventh and Hamilton streets.

HAVING severed his connection with the Ault & Wiborg Company, Mr. Frank X. Craft will hereafter represent the firm of Sinclair & Valentine (New York), in St. Louis, with a complete line of lithographic, letter-press, magazine and book inks and highest-grade process colors.

MESSSRS. VAN ALLENS & BOUGHTON announce the removal of their Ann street office, New York city, on February 20, 1906, to the Royal building, 135 William street, rooms 20, 21 and 22. The Ann street shops were removed on the same date to 17-23 Rose street.

IN order to meet the growing demands of his business, Robert R. Burrage has removed his plant to larger quarters at No. 83 Gold street, New York city. With the increased facilities, this plant is capable of turning out fifteen hundred pounds of flexible glue a day and is in a position to fill all orders promptly.

THE Japan Paper Company, importer of high-grade papers, New York city, announces that it has, owing to increasing business, been obliged to move to larger quarters with greater shipping facilities at 34 Union square, East, corner of Sixteenth street. The company has installed a private branch exchange telephone No. 6297 Gramercy.

OWING to the rapid growth of their business, the Ault & Wiborg Company have been compelled to move into larger quarters. They have leased for a term of years the ground floor and basement in the building located at 322 North Third street, St. Louis. The increased floor space and modern facilities will enable them to handle all business with increased expediency.

THE increasing importance of St. Louis as a distributing center for the Middle West is influencing various houses supplying printers and workers in allied industries to locate there. Charles Eneu Johnson & Co., of Philadelphia, and Sinclair & Valentine, of New York, are the latest ink manufacturers to open St. Louis branches, in charge of Mr. Daniels and Mr. Crafts, respectively.

THAYER & CHANDLER, 162-4 West Jackson boulevard, Chicago, announce that on January 19, in the Circuit Court of the United States, Northern District of Illinois, before Judge Kohlsaat, they were awarded the decision in the suit against Mr. O. C. Wold for infringement of the patents Nos. 474,158 and 555,669, both of these patents being on air brushes. The Court sustained the position of the Thayer & Chandler Company on every point claimed and rendered a sweeping decision in their favor. They therefore advise all dealers in the brushes manufactured by Mr. O. C. Wold that they will be held as infringers of their patents.

JOHN DICKINSON & Co., LIMITED, of London and South Africa, has opened a branch house at Johannesburg. The new branch is installed in a fine new warehouse of three floors, equipped with modern conveniences, electric elevators and all the appurtenances of and facilities of a high-class wholesale warehouse. The opening of the branch house was celebrated by a lunch to the printers and stationers of Johannesburg, and an enthusiastic gathering took place. John Dickinson & Co. is one of the oldest papermaking houses in Great Britain and the leading South African house in the supply of "everything for the printer" from the company's mills and agencies.

"PURE WHITE" is the title of a new monthly magazine, devoted to paper progress, issued by the Champion Coated Paper Company, Hamilton, Ohio. The paper is designed for two purposes: first, to offer a graphical illustration of how the Champion No. 1 pure white paper is adapted to every printing necessity for which a coated book paper can be used; and second, to keep all users of book papers in touch with the latest developments in papermaking, and the newest ideas in getting finished results from the use of paper, ink and engravings — particularly paper. Needless to say, the publication is beautifully produced; and, as it can be had for the asking, we have no doubt that the Champion Coated Paper Company will be printing a large edition over and above the ten thousand copies now issued.

ANOTHER protest — one of the many made against the practice of the Government in printing return request envelopes for business firms and corporations without charge — has been launched by Mr. J. C. Hayter, president of the Oregon Press Association. Mr. Hayter says that there being no association funds set aside for the campaign, he is printing and mailing letters to printers, urging them in every State in the Union to write to Washington without delay, making protest against the abuse. Mr. Hayter asks all printers who will forward letters of petition to Congress to drop him a line to that effect. All interested — and every printer should be interested — should write to Mr. J. C. Hayter, President Oregon Press Association, Dallas, Oregon, after writing to their congressman or senator.

PRINTERS and others preparing and printing menu cards, etc., are at a loss sometimes to know if the peculiar French names given to the gastronomic features of the job are correct. A French dictionary will scarcely serve their purpose. The long-felt want is supplied in the booklet, "Kitchen French," which has been on the market for some years. The booklet has been revised and reset from new type, giving the French-English and English-French equivalents, by which means the curious can have some idea of what they are eating and the menumaker can give a French character to the work of an English cook. The booklet contains thirty-eight pages of small print, with a heavy dark-green paper cover printed in gold. Price, 25 cents. The Ben Franklin Company, Chicago. Can be purchased from The Inland Printer Company.

AT a meeting of the stockholders of A. H. Belo & Co., publishers of the Galveston and Dallas *News*, held at Galveston, January 23, the retirement of Mr. T. W. Dealey as secretary and treasurer, who has served the company

in that capacity for twenty-five years past, was announced, and a massive gold medal was presented to him as a token of appreciation by the company. A chest of silverware was also presented to him by the Galveston *News* force. Resolutions of regret at the retirement of Mr. Dealey were passed by Galveston Typographical Union. Ill health has forced him to retire from active participation in the work of the company, though he was elected on the directorate, which includes besides A. H. Belo, G. B. Dealey, B. Adone and W. H. Eichlitz. The first two named were elected president and vice-president, respectively. John F. Lubbin was elected secretary-treasurer.

MEMBERS of the Typographical Union of Dayton, Ohio, have instituted a school of instruction in the art of printing, to assist them in whiling away their leisure moments and for individual intellectual improvement. Special subjects are assigned to different members to prepare papers and present them at stated meetings during the week. These papers are afterward discussed by the other members and many good suggestions and criticisms are offered. The school thus far has been productive of valuable results. One of the most interesting of the series of lectures was delivered by Calvin Lerch, a well-known printer of Dayton, who read a practical, illustrated address on styles in job printing. We hope that this effort toward technical improvement will become general and will be sustained when general peace descends upon the trade.

THERE will be no dark corners in the Government Printing-office, judging from the comprehensive plans of supervision and inspection which are being rapidly put into effect. One of the most important moves is the employment of a Chief Inspector of the Government Printing-office, whose duty will be to carefully inspect machinery, as well as the workers in the establishment, with particular reference to the quality and quantity of their work. The output of the machines will be recorded with a view of determining whether they are giving the Government the full measure of their capacities. The deportment and industry of employees will also, it is said, be looked into by the inspectors, who will have general supervision of the plant and its several branches. The thoroughness of the inspection may be judged from the fact that Mr. Charles S. Brown, of Grand Rapids, Michigan, who has a national reputation as an appraiser of printing-offices, is the inspector-in-chief. Mr. Brown, when twelve years of age, in the fall of 1874, began the printing trade with the Oregon *Guard*, and, after serving his apprenticeship, became a publisher. Three years later he sold his newspaper and took a position with a Chicago newspaper union as traveling salesman. He remained with this concern for five years, selling ink, type and printers' machinery. He then went with Barnhart Brothers & Spindler, and held the position of city and traveling salesman for eleven years. Afterward he engaged with a large printing-press manufacturer; and thus in his twenty-eight years of printing experience he has progressed from the Washington hand-press and the Globe jobber to the rotary web. Mr. Brown was born at Brockville, Ontario, Canada, December 9, 1860. Associated with him in the inspection work, as first assistant, is Mr. H. F. Ashion, formerly of Chicago. Other assistant inspectors will be added by Public Printer Stillings as occasion may warrant. Another innovation in the Government Printing-office will be the emergency hospital for the treatment of ill or injured employees, recently created by the public printer. Dr. Wm. J. Manning, an ex-printer, will be the medical director. It is quite evident that if there is any waste in the Government Printing-office, it will not be due to the indisposition of the workers or inefficiency of the materials and machinery employed.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

IF you want to secure a well-equipped job-printing plant, and step into an established business, read the advertisement of C. H. Thornton, on page 764 of the February, 1906, INLAND PRINTER.

THE Rockstroh Manufacturing Company, Brooklyn, New York, manufacturers of sectional blocks and press-room supplies, have established an office at 396 South Clark street, Chicago, under the management of W. G. Loomis.

MR. FRANK J. HOLMES, one of America's leading foremen and managers of pressroom and printing departments, is now open to a proposition relative to taking charge of and turning out strictly first-class work. Mr. Holmes is well known as the pioneer of the Colortype process; he is skilled in the production of all classes of work, especially fine half-tone work. He resigned from his position as superintendent of the pressroom with the American Colortype Company, Chicago, January 1, 1905, and has lately returned from a trip to Europe, where he has observed the methods of European printers. He is thirty-five years of age and married, strictly sober and industrious. He can be reached at 512 Milton street, Cincinnati, Ohio. Would also take a financial interest, if desired.

THE Barnharts have added another to the list of cities in which they have branches, the latest being Dallas. The printers of the great Southwest will welcome the new supply house, as it means quick service and a saving in transportation charges that will help wonderfully in the execution of prompt and economical printing. This is the eighth branch house operated by Barnhart Brothers & Spindler. The remarkable expansion of their business certainly shows that the printing industry in the United States is in a flourishing condition. Mr. M. W. Barnhart is president of the new company, and Mr. R. C. Dyer is manager. The new branch is known as the Barnhart Type Foundry Company, and it will carry an immense stock of Superior Copper-mixed type (the point-line, point-set, point-body kind), electric-welded steel chases, wood goods, cylinder and job presses — everything, in fact, that the largest or the smallest office has use for. Mr. Dyer will of course "keep up the reputation of the Barnhart foundry" in all his dealings with the printers he will supply — and that means that the printers' interests will be looked after with the greatest care.

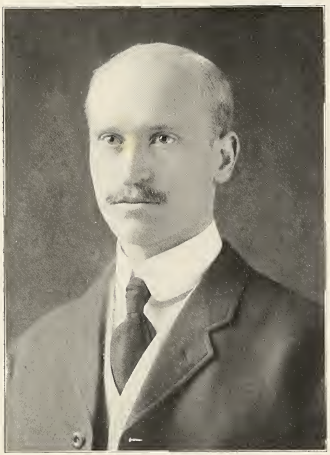
C. E. DONNELL'S INK REGULATOR.

The C. E. Donnell Company, of St. Louis, Missouri, has put on the market a new ink reducer and drier under the above title. It is a colorless oil that readily dissolves all fine lumps in any grade or color of printers' ink and gives a stronger color to any ink after drying, making a poor grade of ink do work that a better grade will not do without it. It also has the combined value of a reducer and drier, saving in slip-sheeting, offset and wash-up time,

besides having other economic features, among which there is an actual saving on the ink, because one pound of the regulator can be added to every five pounds of ink, thus saving the difference between the cost of the ink regulator (25 cents per pound, in barrel lots) and the cost of one pound of ink. Eighty printers in St. Louis alone are now using the reducer and fifty of these eighty have ordered from two to eight times in the last few months. No one who has used the regulator has failed to be eminently satisfied.

NEW WESTERN MANAGER FOR F. WESEL COMPANY.

The printing and platemaking trades will be interested to know that Mr. Bertel O. Henning has been appointed manager of the Western branch of the F. Wesel Manufacturing Company, located at 310 Dearborn street, Chicago. Mr. Henning succeeds Mr. George W. Cross, who goes to the general office at Brooklyn, New York. Mr. Henning is well acquainted with the trade and is known from coast to coast. In 1896 he became connected with the H. C. Hansen Type Foundry, Boston, and two years later with the Scovill & Adams Company, of New York, manufacturers and dealers in photographic and photo-engraving supplies. After two years' service, the F. Wesel Manufacturing Company obtained him for their New York salesroom, and after a brief stay inside, was made city salesman. His success in this capacity earned frequent promotion and he traveled through the entire East. When the F. Wesel Manufacturing Company opened their Chicago branch in 1901, he was appointed head Western salesman and developed the Western business in a way which brought forth praise from his employers. After a connection of five years with the F. Wesel Manufacturing Company, he was appointed Western sales manager of the United Printing Machinery Company, where the success of his management became apparent.



BERTEL O. HENNING.

He comes back to Wesel with renewed energy and spirit, and as the well-known name of Wesel spells "Success," it goes without saying that he will continue to enjoy his share. With Wesel quality of goods, quick deliveries and cordial service, the trade and the F. Wesel Manufacturing Company will be mutually benefited.

A NEW BENCH BEVELER.

Hal D. Chapman & Co., Chicago, have an advertisement of their Bench Beveler on another page of this issue — a very useful machine which resembles that rare and much-appreciated workman we call "the handy man," capable and willing to undertake anything at any time you desire. The beveler is always ready, requires no experts to adjust it, no skilled mechanic to operate it, and is so simple and strongly built that repairs are almost eliminated. At the touch of the lever it will bevel any thickness from three-ply pasted bristol to No. 10 pulp, and any size from 5 by 7 to 30 by 40 inches without special adjustment for size. The angle of the bevel is gauged by tilting the guide. The knife is a 4-inch disk, but is equally effective when worn down to 2 inches.

THE "FRISCO" LINE.

The St. Louis & San Francisco Railroad Company, better known as the "Frisco," has built or added to its system over nineteen hundred miles of new railroad during the past five years. Also another thing to be remembered is the fact that all of this new railroad traverses newly settled sections of the Southwest, principally in Missouri, Arkansas, Indian and Oklahoma Territories and Texas.

These sections of the Southwest are rapidly settling up with a good class of Northern immigrants impelled to locate in the Southwest for the following reasons: Lands for the cultivation of a wide range of crops can be purchased most reasonably; the climate is mild and there are no extremes of heat and cold such as obtain in the Northwest, and ample rainfall annually to mature crops.

Most of the sections traversed by these new lines have not previously enjoyed the privileges of railroad communication, and these new lines, therefore, opened up entirely new markets to the manufacturer and wholesaler.

It is a self-evident proposition that it is cheaper to utilize in manufacturing the raw material at its source, instead of shipping it in a crude state to some large city or remote, thickly settled section. This is a fact that manufacturers are beginning to realize more and more, and for various reasons are turning their steps toward the singularly favored locality.

The principal raw materials available in large quantities for manufacture are cotton and its by-products, all the grains, almost every kind of timber found in the North Temperate Zone; all of the truck crops, vegetables, melons and fruits; minerals, including iron, lead, zinc, gypsum; stone, including granite, limestone and cement rock suitable for Portland cement; highest grade of shale for pressed, paving and fire brick, pottery, tile and sewer pipe; and last and most important, this fact, that in almost every portion of the States and Territories traversed by the Frisco System, fuel supply is abundant, either bituminous or semi-anthracite coal, oil or natural gas being procurable.

Labor troubles also in the Southwest are of much less frequent occurrence than in the large cities and thickly settled localities of the North and East.

Possibly the most attractive inducement, however, that could be given manufacturers to secure the location of

their industries is the fact that they would in most cases have a proprietary right to a vast section of rich territory, as they would be almost the only manufacturer in their particular line in the Southwest. They would, therefore, be free from most of the competition met with in the factory sections of the North and East.

From the above extended list of natural resources for manufacturing it can readily be seen that almost every kind of manufacturing plant can be accommodated with an excellent location.

Mr. M. Schulter, Industrial Commissioner of the Frisco System, St. Louis, Missouri, would like to get in correspondence with any manufacturers not entirely satisfied with their present factory locations, and will cheerfully furnish data regarding favorable locations, inducements, etc.

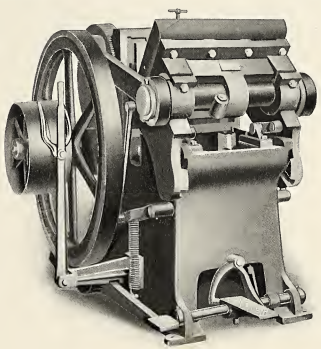
A NEW ROTARY CREASING MACHINE.

In order to satisfy the growing demand of printers and bookbinders for a rapid and accurate creasing machine for the ever-increasing volume of loose-leaf work, the Latham Machinery Company has recently placed on the market the Monitor Rotary Creasing Machine. This latest addition to the "Latham Monitor" line is built on the same excellent order that has given other Monitor machinery world-wide fame. The Monitor Rotary Creasing Machine is of heavy, solid construction, the vital parts of tool steel, carefully machined and finished. It is fitted with adjustable side gauge, feedboard and drop-back receiving box, which may be secured in the position most convenient for the expeditious handling of the sheet. It is guaranteed — within the capacity of the best feeder — to turn out a perfectly straight regular run of sheets, every crease parallel to the binding edge and uniformly perfect. Sheets of any length and up to thirty inches in width are creased. There are no irregular creases and no drawing of the sheet at the creased edge. The width of the creasing is adjusted in a minute for any width between and including 1¼ and 2¼ inches, and the width of creasing may be adjusted for either deep or shallow indentation. The machine is also adapted for various styles of creases — with either wide or narrow groove. Like other Monitor machines, this creasing machine will be found equal to the most exacting demands and for the widest range of work. The trade will be supplied from either of the Latham Machinery Company stores, at 8 Reade street, New York, or 220 Devonshire street, Boston, or the factory in Chicago, 197-201 South Canal street.



THE STERLING PONY.

This is a press for the rapid execution of cold embossed jobs — from the lightest to the very heaviest — stamping, smashing, and cutting and creasing for folding-box and cut-out purposes. It is in no sense a printing-press, not being equipped with inking apparatus. The accompanying illustration shows a compact embosser of massive build, tremendous strength and equipped with every convenience for speed and safety. The chase lock is absolutely safe and the throw-off is effected by the feeder's foot by means of a treadle conveniently placed. The throw-off is entirely independent of the impression regulation — a new feature of importance — for by this arrangement the impression when set for a job is unvarying and wear is avoided by means of a worm lock on the shaft. The strain-bearing parts in this machine are heavier by far than in other embossers. For instance, the front and rear impression shafts are 3½ and 4 inches, respectively, in diameter. So heavy are the bed and platen and so well built is this machine that it is practically noiseless, even when the impression is delivered on a full-chase form. The press is built with two gear and two fly wheels, one of each on either side. It does perfect work on the heaviest form up to the feeder's capacity for speed. Since the illustration shown was made the throw-off handle has been lengthened for the feeder's convenience. One Sterling Pony has been built for the well-known label and color printing plant of R. J. Kittredge & Co., Chicago, where it is giving entirely satisfactory service. Full particulars may be had of the manufacturers, The Machine Perfecting & Manufacturing Company, Chicago.



THE STERLING PONY.

THE NATIONAL WIRE STITCHER.

The wire stitcher is now of such general application, entering into so wide a range of work, that there has been a pressing demand for the elimination of many difficulties which have surrounded various makes of wire stitchers. Mr. C. G. Glover, the inventor of the National Wire Stitcher, has overcome all the difficulties in his machine, which is so simple in construction that even a child can operate it. The wire, from the time it leaves the spool until it is formed into a staple, is always in plain sight. The machine is also the only one which has the table stationary, the head moving up and down for adjustment.

The National Wire Stitcher has been on the market over three years, and has proven its claim for simplicity, reliability and labor-saving qualities. It is said to be the only machine in which lost motion and wear may be taken up without putting in new parts, and the only machine which will run No. 30 wire successfully and satisfactorily. It can be run very rapidly and is a great saver on repairs. For instance, the cutter is round, and by turning 1-32 of an inch each time it becomes dull it presents a new edge and thus leaves at least fifty cutting edges, or fifty cutters

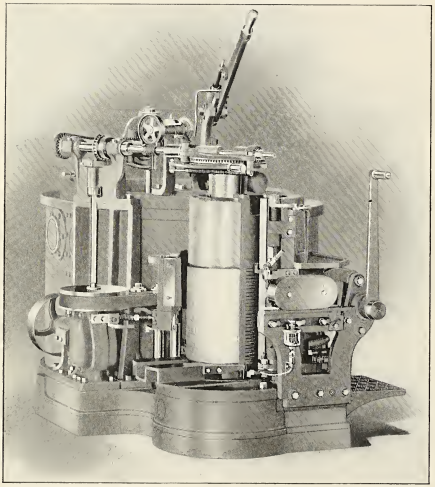
in one; this is a great saving in cutters. The cutting tube may likewise be turned at least four times, making four cutting tubes in one. The driver can be reversed end for end, making two in one. The anvil and supporter are in one piece and in plain view. They are so constructed that they form the staple at the very last instant, making it almost impossible to make bad staples or to skip stitches.

Since the building of the first machine, over three years ago, not more than thirty new parts have been supplied to all the machines built, and many of the thirty parts have been springs. The National will stitch any thickness of work from one sheet up to the full capacity of each size without changing any parts. By turning a knob at top of head the machine is automatically adjusted for any thickness of work and proper length of staple.

It is built in nine sizes at present, from a small foot-power to a capacity of one inch, and machines of 1¼ and 1½ inch are under way. Either belt power or motor attachment can be supplied.

"HALF-TYPE" PLATES.

These plates are rapidly coming into general use because they are an aid in securing the full output of the pressroom. Briefly described, they are rimmed slabs of iron, machined to level, of a size that allows them to lie snugly on the bed of the press. Several are made for each press. While one form is on the press, others may be imposed, register approximated and locked up on the half-type plates. The pressman has only the make-ready to attend to before starting the run. Another advantage about this system is the rigid impression secured and the absence of all wood in the form to yield under impression or expand with moisture, etc. With all-metal forms and bases, register is more rapidly secured and held. It goes without saying this system secures the maximum number of impressions from a form. It is coming into general use in this country and Canada, and is used in Chicago by many label and color printing plants, including those at the Stockyards. These plates are made by the Machine Perfecting & Manufacturing Company, Chicago.



THE JUNIOR AUTOPLATE.

THE JUNIOR AUTOPLATE. MR. HENRY WISE WOOD'S LATEST INVENTION.

Newspaper-makers and printers generally were the recipients early in February of an invitation from Mr. Henry Wise Wood to witness the first exhibition of the workings of his latest invention, the Junior Autoplate, at 17 East Thirty-fourth street, New York city, on February 20 to 22. THE INLAND PRINTER forms going to press about this time prevents an account of the operation of the machine at this exhibition, but it is significant that even before the exhibition and prior to the announcement of its completion orders for the Junior Autoplate were entered by the following papers: The New York *Evening Post*, the Brooklyn *Daily Eagle*, the Buffalo *Evening News*, the Boston *Traveler*, the Boston *Daily Globe*, the Philadelphia *Inquirer*.

The Campbell Company has issued a beautifully printed illustrated booklet giving particulars of the new invention, which we quote entire as a matter of interest to the trade, regretting that time will not allow of reproduction of all the illustrations. Following is the announcement of the Campbell Company:

THE JUNIOR AUTOPLATE.

Since the general adoption of the Autoplate machine by the dailies of the larger cities, many requests have reached us from papers of lesser magnitude for a rapid stereotyping apparatus suitable to their needs.

So urgent has been this demand that during the past two years Mr. Henry A. Wise Wood has unremittingly devoted himself to a solution of the difficulties involved, and at last has produced a remarkable device which we have the pleasure of presenting to the public as

THE JUNIOR AUTOPLATE,

especially designed by him to meet the requirements of such offices.

It is now universally recognized that the day of hand stereotyping is destined to pass — as already has that of hand typesetting — from the small as well as from the large newspaper; and so rapidly is mechanical stereotyping taking its place, that ere long in a city a hand-box will be a rarity.

As the need which we have sought to satisfy is for an inexpensive, as well as for a simple and economically workable device, care has been taken in designing the Junior Autoplate to keep it within such a moderate price as shall bring the inestimable advantages of mechanical stereotyping within the reach of every newspaper.

Indeed, in this as well as in those other respects of labor-saving and simplicity — and principally because of the latter — Mr. Wood has succeeded in going far beyond the point which at the beginning of his work it seemed at all possible to reach.

As the foregoing indicates, the principal goals of newspaper economy have clearly been held in view; and by the use of this form of the Autoplate congeries of inventions there should result substantial reduction in the cost of working even the smallest stereotype-rooms, a great saving of time, an improvement in the quality of work done and a lessening of the amount of floor space which need be given up to stereotyping.

Thus, while it is not so highly organized as is the Autoplate itself — nor fitted to do the heavy volume of work required of that machine by the monster dailies of larger cities — nevertheless the Junior Autoplate is a far-reaching improvement upon the hand method of stereotype platemaking, however it may be practiced.

This at once becomes apparent when it is known that by means of the Junior Autoplate three plates a minute may be sent to the pressroom, whereas, to attain this rate of production with the most modern pump-fed hand-boxes and their accompanying outfit of tail-cutters, shavers, and blocks, it would require *at least* three times as many men.

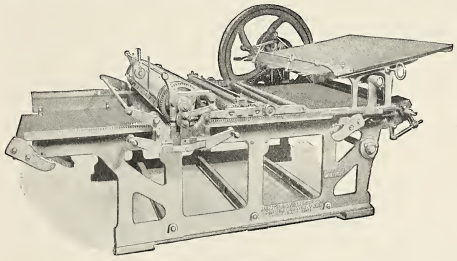
PRICES.

A single equipment, constituting of a Junior Autoplate and its melting furnace $7,500
A double equipment, consisting of two Junior Autoplates having a melting furnace common to both..... $14,000

THE CAMPBELL COMPANY.

NEW WONDER PRESS.

The illustration here shown is of the new book and job press which has recently been put on the market by our progressive friends, Walker & Co., of Madison, Wisconsin. This company was the first to give to printers of this country a first-class, low-priced cylinder press. This



NEW WONDER PRESS.

was the celebrated Prouty power press, of which they have put out nearly fifteen hundred. This was one of the most popular machines ever put on the market and gave universal satisfaction; but Messrs. Walker & Co. are never satisfied without making advance, and so a few years ago they put out an improvement on the Prouty, known as the Monona Leverless. This press was a distinct innovation on some lines, and many were skeptical with regard to its practical workings, but it proved to be the most effective example of practical utility that was ever put out in the line of a printing-press. This press has won the favor of every dealer who has ever handled it. About two years ago the company made another marked improvement and put out what is known as the New Wonder book and job press. This press met with instant favor on the part of printers who purchased it. It has many points which commend it to the practical printer, and must be seen at work to be fully appreciated. It has splendid distribution and is a most solidly built machine. The workmanship is strictly first-class in every particular. There is nothing cheap about it except the price. It is made to last a lifetime. The printer who gets one of these presses and gives it good care will have a machine that will stand by him, both as to quality of work and durability. All the presses put on the market by Walker & Co. have been money-savers to printers, inasmuch as repairs on these presses have been practically nothing. Another remarkable feature of their presses is that there are very few of them on the market as secondhand, except some of the very earliest manufacture. Our readers will do well to consult their advertisement in this issue.

KLIMSCH'S YEAR BOOK FOR 1905.*

This, the sixth volume, is very complete. The number of articles is not large, but the subject matter of each is treated in characteristic German-research style, which is so thorough in fundamental detail as to create in the mind of the reader a feeling that superficiality and generalization are not a part of its make-up; it is a most valuable contribution to the technological phase of the graphic arts.

"The Modern Book Title," by Frederich Bauer, is the first article. It is extensive, many specimens are shown, and the selection is quite representative. Historical specimens of 1517 and 1538 are reproduced in comparison with latter-day productions from German, English and American printing centers.

Wilhelm Hellwig gives a treatise on the formation of special letters to represent combinations of phonetic sounds. Reference is made to Greek adaptations of the Phonecian alphabet and to Roman modifications to meet special differentiations. French, German and English illustrations of special characters are given and their relation to existing usage set forth in tabular form. He also writes of the special usages in the printing arts practiced in countries other than Germany. "Typographic Technology" is the comprehensive title.

K. G. Junge describes the usages of modern practice in which embossing and stamping is done on platen presses, as well as a combination of embossing and printing. Specimens are shown of combined printing and embossing, with inset in script from a steel die. The result is most interesting. He also illustrates and describes methods for scoring, cutting and forming boxes on platen presses, as well as printing from steel dies. Carl Kempe, of Nürnberg, treats of "The Technik of Modern Special Stereotyping." Wilhelm Jacob, of Leipsic, writes on the production of hollow cast brass type. Frederich Hesse describes at great length the preparation of governmental survey maps. He goes into the subject most exhaustively, describing all of the various methods of preparation and reproduction. A very fine specimen of copper-grain half-tone, by C. Angerer & Gösche, of Vienna, forms an attractive inset. August Weichert sets forth the production of playing cards in an illustrated article. Ernest Heine treats of the uses of celluloid in the lithograph arts. A. Brandweiner compares chromo lithography with screen-negative transfers, giving formulæ and screen characteristics. A specimen of the process is shown, which is very good. The high lights are entirely clear of dots and the blacks are deep, so a very good contrast is secured, but not at the expense of the middle tones. K. C. Junge describes air-brush methods applied to the printing arts. Otto Mente treats of the use of dry plates in their various adaptations to three-color work, etc., showing specimens in parallel position. These have been made from the same colored subject and they very clearly point out the advantages of color filters and stained plates. Dr. H. Harting uses for his theme "Light Filters," and shows some striking specimens, notably a sunset afterglow of mountain scenery. A rendition of cloud and snow effects is also very good. These were made with special compensation and contrast light filters.

* Klimsch's Jahrbuch, 1905: Klimsch & Co., Frankfurt, Germany. Cloth boards, 11 by 8, 324 pages. Price 6 marks, duty and postage extra. Can be purchased through The Inland Printer Company.

Dr. Erich Lehmann, Assistant Chemist in the Laboratory of the Royal Technical College, Berlin-Charlottenburg, has a scholarly article on three-color half-tones, direct from nature. The high lights show the finest dot of red, without any intermixture of other dots. The specimens are by Doctor Miethi, of three-color half-tone plates, the one showing a harvest field being especially good, on page 189.

A most exhaustive article by R. Russ, of Wien, on the hand-tooling of half-tones, showing by diagrams and very clear half-tones all the various stages in retouching, with



A CHERUB.

gravers, burnishers and rouletts. The diagrams clearly show the best directions to work in vignetting and a clever method of restoring "lopped" dots with the hand graver is also shown. A splendid specimen of photogravure by F. A. Bockhaus, Leipsic, with vari-colored tint-plates, that shows a notable delicacy in values, which has the appearance of hand-coloring.

A. Saal, of Batavia, gives a long article on collotypy in the tropics, which is exhaustive and shows such care in preparation that deep research is indicated. He subdivides his subject into: Cleaning the plates; preliminary preparations preceding coating; the selection of gelatin and coating; a table giving the hygroscopic value, the adhesion and melting points of various gelatins; table showing differences of treatment, as to duration, in the liquefying of gelatins; table showing length of time water was acting on gelatin mass and the absorption of water in C.C.M.; sensitizing the gelatin; coating the plate; the copying negative; developing in cold water; "etching" the plate to make it more ink-repelling; printing and failures in printing. William Beede, of Nürnberg, shows a good collotype as an inset to Mr. Saal's article. A splendid article on "mercantile" wood engravings, by Hugo Meyer, Berlin, describing ruling machines, gravers and specific treatments. Two specimens are shown, one with a clever tint-block effect. An article of considerable interest, by Dr. W. Phanhauser, which describes a new molding process, in which lead plates are used as the medium upon which to take impressions for subsequent electrotyping. A specially good galvano from photogravure, by Meissenbach Riffarth, Berlin, showing a wealth of differentiation and detail in the shadows that is most pleasing to behold, especially as their contrast to a beautiful rendition of the high lights is very marked. The craft of paper-cutters. A good specimen, subject a boy violinist, in four-color half-tone, by Victor Hornyaiszky, of Budapest, shows splendid gradations; though somewhat subdued as a whole, the treatment is a happy one. High lights are clear and the deep shadows distinct. A timely article by Dr. Paul Klemm on the qualities of various papers, relating to their adaptability as printing surfaces. A collotype is given, showing the textures of ten different kinds of paper. The varying thickness of some of the specimens is most marked, showing patchiness that would have a largely modifying effect on printing, compelling a heavier impression than would otherwise be required. With coated papers these phases of the subject do not apply. What is gained by the use of coated paper, in greater ease in carrying out typographic processes, is lost in that the surface is not so restful to the eye of the reader. A Spitzertype; this is an interesting process for the production of relief engravings in half-tone, without the use of screens or asphalt grains. The specimen shows a very fine ground, almost like collotype, except that in the high lights the points are more sharply defined. For relief printing a negative is used, and for intaglio work a positive. The detail is very good and the tonal relation is held up to a high standard and blacks are not "bleached." The etching seems to be somewhat similar to photogravure and resembles the "relief" photogravure process of Bisson, Paris, in the similarity of the grain characteristics. The Uviolet mercury vapor lamp — specially arranged to produce ultra violet rays, hence the name ultra violet. Special Jena glass does not cut off these short wave lengths and rapidly moving vibrations. This is of special importance and decidedly novel and intensely scientific, evidencing painstaking research. The lamp is similar to the well-known Cooper-Hewitt mercury vapor lamps now being introduced in this country and in Europe by Penrose of London. Standard German type classification. Necrology, covering a period of two years. Book review. German patent list of 1905, subdivided into various classifications. Summary index of all the previous year-books, as well as the present number.

PLATES.— Four-color print of shipping scene, by Döring & Huning, Hanau-on-the-Mayne. Three-color plate by Kast & Ehinger, Stuttgart, entitled "Skävigärd." An embossed inset by Rockstroh & Schneider, of Dresden and Heidenan, produced on a platen press with Victoria matrix powder and tinted in printing. Three-color inset of ink specimens. A Russian photogravure, "The Departure," is well executed. Four color etching, by Meisenbach, Riffarth & Co., Berlin. Inset of four-color etching, by Doctor Albert, from Albert galvanos. A very clear half-tone, full page, by Patzelt & Co., Vienna.

THE EDITOR AND THE SOUTHWEST LIMITED.

Very likely you have not heard of Chula, Missouri. This is not strange, because Chula has but recently been placed upon the maps of a State whose citizens insist upon being "shown" and who refuse to give proper cultivation to their credulity.

It is not exactly correct to say that Chula has been placed upon the maps, for on one bright red-letter day in its lexicon it was thrown upon the maps in a bright red splotch by a country editor. This editor came to the city the other day as the guest of the St. Paul railroad. He occupied an entire drawing-room car, ate rich food and drank sparkling wines and received adulations from the colored porter all the way from Chula and back again at the expense of a "soulless corporation."

This particular editor, who looks the part about as much as a Missouri farm resembles paradise, confided to the general passenger agent of the road that his greatest success in life had been achieved in raising rutabagas, but that the citizens of Chula were not onto him. Therefore, he said, he still stalked in and out among the single row of hitching posts which adorn Chula's main and only street in the disguise of an oracle and an editor.

The man who compelled the mapmakers to take notice of Chula enjoys the not uncommon name of Smith — E. H. Smith. He confesses to looking more like the proprietor of

a razor-backed hog farm, mortgaged from the front door step to the back pasture lot, than he does like an editor. But this Smith of unpoetic name has poetry in his soul. He is, in fact, the author of the only honest book of poems ever published. When he presented a copy of his book of poems to the general passenger agent, R. A. Miller, in recognition of the "greatest time of his career," he told him confidentially that he had selected the title which the book bears, "Four Flushes," in order to beat the book reviewers to the expression. The result was that the real editors in the big cities which never heard of Chula, Missouri, gave his poetic efforts the grandest sendoff imaginable. They said it was a shame to handicap such "divine sparks" with such an asinine and inappropriate name.



A CONGENIAL COMPANY.

"I knew them fellers would have to roast something," exclaimed Smith, "and I reckoned they'd just roast the first thing that came to hand, and of course that was the title. When they reached the poetry the stuff was so much better than the title that they had to boom it."

"A man like that could be expected to force even a town like Chula onto the maps, provided Providence spared him a little while," declared Mr. Miller.

Smith's great opportunity came when the St. Paul put the Southwest Limited train into service between Chicago and Kansas City. The train passes through Chula on its eastward and westward flights, and there were things about it that made a great impression upon Smith's imagination. As he afterward confided to a friend that he wanted to see something of life as it is exemplified in a great city and as advertising had fallen off in Chula, whose sole dry goods emporium had suspended operations, he had little left save his poetic soul and a few brains. By the aid of these he watched the flight of the Southwest Limited as it tore great holes in the atmosphere of Chula, and then wrote this about the train:

"The new train on the Chicago, Milwaukee & St. Paul Railway passed through Chula for the first time Sunday night, about three hours after dark. There was no hesitation at Chula town, at least none perceptible. There are no high places in Chula town, hence we question whether she ever touched the track. She just ripped a great, fiery hole in the darkness and left the atmosphere heated steam hot for a second, then whistled for Niantic or Chicago, we are not certain which. If 'Central' had not been closed, we would have telephoned to Chicago to see if she hadn't run clean through the Union station. She is sure 'nuf a 'hurry-up train.' Chicago is only about three miles up the track now. She is a gleam of summer sunlight, vestibuled and electric lighted from the cowcatcher clear back a hundred yards behind the last coach. She is knee deep with velvet carpets, and her cushions are as soft as a girl's cheek. She is lighted to a dazzle and heated to a frazzle. She was built to beat the world and her gorgeous splendor makes us chuckle to think we have a pass on her. She goes so fast that the six porters look like one big fat nigger. She is called 'The Southwest Limited.' She stops, going both ways, at Chillicothe, and you can get on her there, but you'll have to hurry."

In the gratitude of his heart the general passenger agent wrote the poet-editor that whenever he desired to come to Chicago he would be more than pleased to cause the Southwest Limited to pause long enough at Chula to take him on and again to let him off. This offer was accepted by wire, as Editor Smith does not believe in toying with fortune nor flirting with opportunity. It was too late for the limited that day so Editor Smith set the fol-

lowing day as the date for his journey. Then he wrote a piece for his paper, as everything that happens, if anything does happen, in Chula is news, and told the citizens that he was going to Chicago on the limited and as the guest of the general passenger agent and of the road.

The story took the entire front page of the Chula *News*, with cuts of the editor and of the train. As might be expected, the entire business of Chula was suspended the following day and every man, woman and child not bedridden was down to the depot bright and early. The Chula band in full uniform was there playing suggestive pieces about conquering heroes, and Chula's mayor revised his last Fourth of July "oration" to fit the occasion. It was a gala day for Chula, and the editor had to tell them with becoming modesty how he had achieved greatness. He made a big hit when he submitted that in his case greatness had been thrust upon him.

About the time he reached the spread-eagle stage of his address there was a long, mournful wail pitched in a minor key which sounded like the expiring war whoop of an Apache Indian. It was the Southwest Limited hailing Chula, Missouri. Editor Smith grasped his new $2.75 suit case firmly by both straps and waited, all a-tremble with excitement. The band began a furious fanfaring and the citizens of Chula held their breaths. There were two more long wails, followed by two short ones, as the limited's mogul swept down upon Chula's only grade crossing, a cloud of blinding dust, an answering "toot" to the tower man as he dropped the semaphore indicating a clear track and a faint moan was borne upon a passing breeze to Smith and to Chula's population as the mogul whistled for "Niantic or Chicago, which?"

Smith, standing disconsolate with grip in hand, and with Chula's population gazing seemingly with a million eyes clear through him, didn't care much which it was.



SEAL OF THE MILAN WORLD'S EXHIBITION, 1906.

Without so much as a look at his fellows the Chula *News'* editor turned and hastened to his sanctum, where he sent the general passenger agent a telegram which read: "When it comes to four flushes there are others."

Needless to say that it was all a mistake. The general passenger agent apologized by wire; the limited did not forget to hesitate at Chula the following day. And thus was Chula, Missouri, placed upon the map.—*S. G. A. in the Chicago Record-Herald.*

THE NEWSPAPERS OF INDIA.

By the courtesy of Mr. W. M. Kelly, formerly Pacific manager for the Unitype Company, San Francisco, California, and now resident in Calcutta, India, THE INLAND PRINTER has received a curiosity in the form of an advertisement printed in Urdu, one of the one hundred and thirty-odd languages of India. A reproduction of the advertisement is here shown greatly reduced. The entire paper from which this advertisement was taken is printed by the lithographic process. The copy is usually first written on transfer-paper, transferred to a stone and corrections then made. Should another thought suggest itself to the editor he writes it in on the margin. When transfer-paper is short the reporters write direct on the stone. Numerous publications are thus printed in India, the nature of the characters, their peculiar overlapping twists and turns making it impossible to use any method but lithography for reproduction.



THE COST OF A MAGAZINE.

Speaking of the upbuilding of *Munsey's Magazine*, Frank A. Munsey says that ten years ago the letterpress in the publication, including the work of the editorial staff, cost on an average 1 cent a word. Last year the cost had risen to 2½ cents a word. The estimate for 1905 is about 4 cents a word, and Mr. Munsey believes that the cost in 1906 will be 7½ cents a word.—*Fourth Estate.*

AS AN old subscriber and a constant reader of THE INLAND PRINTER, allow me to add my congratulations upon the admirable manner in which it is conducted. The many subjects so practically discussed from time to time can not but be helpful both to employer and employee.—*H. Midworth, Detroit, Michigan.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A POCKET COMPANION for Linotype operators and machinists; price $1. S. SANDISON, 318 W. 52nd st., New York.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" department of THE INLAND PRINTER; 150 pages, cloth, $1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

FREE — THE PRACTICAL COLORIST, an 88 illustrated book on use of colors in printing free; send stamp for particulars; a rare opportunity. THE SHELDON PRESS, Burlington, Vt.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making the margins"; 96 pages, 5 by 7½ inches, full leather flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue-silk cloth, gold embossed, revised edition, $2. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Oldendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are halftones from original paintings, hand-pocked; size of book, 7⅜ by 9¾, art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A PRINTING-OFFICE in the best manufacturing city in the Middle West (excellent church and school facilities) is desirous of securing the services of a good printer — a man not afraid of work; if you are such a man and have from $1,500 to $2,000 to invest we can promise good returns on your investment. M 180.

A SNAP. — Practical man with about $4,000 can buy half interest in job office in Southwest; business over $10,000 annually. M 200.

BARGAINS. — If you wish to sell or buy publishing or printing business write FRANK H. KNOX (broker), Albany, N. Y.

EXCELLENT JOB PLANT, 3 presses, fine business, in most rapidly growing Oregon county seat of 6,000; finest climate on earth; owner going to Europe; $2,000 required. M 192.

FOR SALE. — An up-to-date printing and binding business in one of the most progressive cities of Canada; established 1891; an excellent opportunity for securing a live, go-ahead business; will stand closest investigation; offered at fair valuation for personal reasons; capital required about $5,000. M 10.

FOR SALE. — An up-to-date printing-office doing a good job printing business and fully equipped with presses and type to print a daily or weekly newspaper; an excellent opening for any one wanting to go into the newspaper business; there is not a daily or weekly paper printed in this growing town of 5,000 population; owner engaged in other business. Apply to BOX 136, Mingo Junction, Jefferson Co., Ohio.

FOR SALE AT A GREAT BARGAIN.—A neat, little printing-office and bindery located in the coming city of the South — Jacksonville, Fla.— nearly 40,000 population, on seven big railroads and three big steamship companies, the gateway to Florida and the West Indies; plant doing a handsome paying business; the owner has a political appointment is the sole reason for selling; the plant is worth $4,000, but will take $2,800 part cash, balance one and two years, seven per cent interest. UNCLE SAM, Box 272, Jacksonville, Fla.

FOR SALE. — Large, well-equipped printing plant; must be moved; price $2,200. P. O. BOX 90, Camden, N. J.

FOR SALE. — Small lithographic business, well paying, suitable for one or two good commercial lithographers; a rare chance, no risk whatever, as business is long established and in good running order; will invoice from $3,000 to $4,000; about $1,000 cash, balance on time payments; will also sell to strictly reliable and experienced lithographer half interest; references given and required. M 188.

MACHINIST-OPERATOR, with references and experience and $1,500 to invest in preferred treasury stock, can secure permanent position with corporation having daily paper and job department in best business center in the West; need interested man in composing room; union shop. BOX 517, Minneapolis, Minn.

PRACTICAL MONOTYPE MAN (caster or keyboard) with $1,700 cash can purchase a third interest in prosperous Monotype business in city of 300,000; North Central State. M 178.

Publishing.

PRACTICAL PUBLISHING attracts intelligent investors; printers profit by buying, conducting magazines. EMERSON P. HARRIS, Periodical Businesses, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE. — Cox Duplex Q. O. angle bar press, improved model (pages 1, 3, 6 and 8 on upper deck), fine condition; much valuable extra equipment; $4,500 cash. HERALD, El Paso, Texas.

FOR SALE. — Empire typesetting and distributing machines for 10 and 11 point sizes type; first-class condition and working order; about 300 lbs. type each size in fair condition; just the thing for country newspaper; price F. O. B. Moundsville, $800. GOSPEL TRUMPET COMPANY, Moundsville, W. Va.

FOR SALE. — One (1) No. 0 2 R. 4-roller book and job Campbell press; one (1) No. 10 Thompson wire stitcher, with extra head for 22 to 28 wire; one (1) Sanborn paper-cutter, 32 inches, with extra knife; one (1) Austin stamping machine, 10 by 10; all of the above machines have been thoroughly overhauled and will fully guarantee same to be as represented. THE HUB MACHINE & TOOL COMPANY, 621 Cherry st., Philadelphia.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.

Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE.— One No. 7 Babcock Optimus press; one Brown drop-roll job folder, with perforator, trimmer and paster, makes 4-8-12-16 and 32 page folds or at last fold a parallel fold; takes sheet 32 by 44; here are two bargains; both used very little; going out of business. M 157.

FOR SALE. — Whole bindery outfit, cutter, shear, press, numbering machine and small tools. M 153.

FOR SALE. — 14 by 19 Universal press, 2 chases, 2 sets of rollers, as good as new; price on application. LOUIS LANGE PUBLISHING COMPANY, St. Louis, Mo.

GAS AND GASOLINE ENGINES that have been used and put in perfect condition; fully guaranteed. COLBORNE MFG. COMPANY, 35 Indiana st., Chicago.

WHO WANTS a Damon & Peets 30-inch secondhand paper-cutter for $65 instead of $135; must sell quick. A. VAIL, Deposit, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? — File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 10; Linotype operators, 4; foremen, 5; all-round men, 10; bookbinders, 5; solicitor, 1; ad.-man, 1; stoneman, 1; compositors, 3; artists, 2; photoengravers, 2; pressmen, 17; proofreaders, 2; editor, 1; electrotyper, 1; manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Artists.

WANTED. — A first-class photo retoucher and commercial artist for engraving shop. M 178.

WANTED. — A first-class shoe artist; also a figure or fashion artist and a retoucher of photographs; good wages and permanent position. SANDERS ENGRAVING COMPANY, 221 Olive st., St. Louis, Mo.

Bindery.

BINDERY FOREMAN. — Experienced in pamphlet, blank-book and loose-leaf work for 15 to 20 hands: state experience, salary, etc. M 177.

WANTED.— An all-round blank-book binder; one capable of taking charge of our blank-book department; good salary paid to the right man; give full particulars. ARCHER PRINTING CO., Fort Wayne, Ind.

WANTED.— An all-round up-to-date foreman for bindery; write for particulars to J. E. PANCHER, 618 W. 12th st., Sioux Falls, S. D.

Composing-room.

GOOD JOB-PRINTER and solicitor can secure position in non-union office and share in profits. M. A. RENICH, Wellington, Kan.

HELP WANTED. — First-class job-compositor; good weekly salary with splendid opportunity to right man for participating in earnings of office; strictly modern plant: steady situation; must be of good moral habits, married preferred; samples should accompany letter; Colorado. M 167.

JOB-PRINTER WANTED in up-to-date office 21 miles from Chicago; catalogue, publication and miscellaneous work; steady; no labor troubles; give particulars. THE KELMSCOTT PRESS, Downers Grove, Ill.

NON-UNION WORKING FOREMAN of experience; medium office, doing high-grade catalogue, booklet, commercial printing; central Northern city, 110,000; write explicitly so reply will bear evidence of good faith; good wages and opportunity for betterment. M 202.

WANTED. — Good job-printers to work 54 hours per week in job-office doing better class of catalogue work, and having good equipment; steady employment for good men; splendid city for man with family; good school facilities. WILSON BROTHERS COMPANY, Rockford, Ill.

WANTED. — Job-compositor having knowledge of folding-box work to take position as working foreman in small composing-room, working 10 hours per day; state salary and experience. R. ROBERTS, 156 Auburn ave., Buffalo, N. Y.

Engravers.

MECHANICAL WASH ARTIST, experienced in retouching photos for half-tone engraving. CRANE COMPANY, 511 S. Canal st., Chicago.

WORKS MANAGER WANTED by first-class firm of photoengravers in England, including drawing department; only experienced men well up in all branches of photoengraving and artists' work need apply; state experience and send specimens, showing quality of work; applications will be treated with utmost confidence; salary £400 per annum. M 161.

Lithographers.

WANTED. — Superintendent for well-established, medium-sized printing and lithographing plant, who can invest from $5,000 to $10,000 in stock; splendid opportunity for good man, as business is growing fast. M 211.

Manager.

SUPERINTENDENT, steady and reliable; composing-room, pressroom and bindery, 60 to 70 hands; must have experience in catalogue and job; plant of 6 cylinder and 8 job presses; send references, experience and wages expected. M 176.

Operators and Machinists.

TWO FIRST-CLASS OPERATORS to associate with new stock company; city 100,000; good backing, large field for Linotype composition; results assured; must have a little money to show good faith; opportunity for good men. M 201.

WANTED. — Will contract with competent, fast operator, taking 35,000 to 50,000 daily Linotype composition; power in shop; other work waiting. JOURNAL, Brunswick, Ga.

Pressroom.

STEADY POSITION for intelligent job pressman capable of getting results from new Whitlock and small presses, in city of 40,000 in Middle West; man experienced in colorwork preferred; want man who will stay. M 181.

WANTED. — Foreman for pressroom operating 2 cylinders, 2 automatic, 9 jobbers and 4 creasing presses, working 10 hours per day; state salary and experience. R. ROBERTS, 156 Auburn ave., Buffalo, N. Y.

WANTED. — Thorough, up-to-date foreman for printing-office, large concern near New York city; must be conversant with two-color Hubers, one-color Miehles, Campbells, Cottrells, etc.; one who is skilled in color combinations and abreast of modern requirements in the label business will find a good position; "open shop." Address, in fullest confidence, M 196.

Salesmen.

SALESMAN WANTED. — A leading printing-ink house would like to secure the services of a salesman for the city of Chicago with an established trade; address, stating experience and salary expected, M 203.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? — The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Pressmen, 23; superintendents and foremen, 20; artists and cartoonists, 4; stonemen, 2; editors and reporters, 3; bookbinders, 7; advertising and business managers, 8; Linotype operators, 10; machine-operators, 11; Linotype machinists, 2; photoengravers, 3; proofreaders, 4; solicitor, 1; estimator, 1; compositors, 4; electrotypers and stereotypers, 5; job-printers, 15; all-round men, 9; make-up, 1; ad.-men, 2. Address THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST-ENGRAVER. — Would like to make connection with publishing house as head of art and engraving departments; understand thoroughly all stages of half-tone making, practical in most of its departments — especially finishing. I am a first-class retoucher of photographs — especially machinery — good at lettering and designing, making up of dummies for booklets, etc.; I have charge of the engraving and art departments of one of the foremost publications published; salary, $30 to $40 per week, according to location. M 195.

Composing-room.

FIRST-CLASS DISPLAY COMPOSITOR, accustomed to the better class of booklet, catalogue and commercial work, wishes to engage with a modern print-shop where work of this nature is the rule and not the exception. PRINTER, 902 S. Charles st., Baltimore, Md.

GOOD, ALL-ROUND PRINTER desires position in large or small Montana, Idaho or Washington city. 11 Bernard st., Spokane, Wash.

SITUATION WANTED. — As foreman of job-printing establishment; capable of estimating on work and taking entire charge; output guaranteed; married; no tobacco or intoxicants. M 35.

WANTED. — Situation by first-class job compositor; West preferred; union. M 182.

Electrotypers and Stereotypers.

SITUATION WANTED by a first-class stereotyper for newspaper work, 16 years' experience, best of references, to take charge. M 168.

PRINTS BRIGHT GOLD
(SEE INSERT, APRIL, 1905)

RIESSNER'S IMPERIAL GOLD INK
Not made for anything but Plated and Coated Stock.
Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold, . . . $3.00 per lb.
Pale Gold, . . . 3.00 "
Copper, ... 3.00 "
Aluminum, . . . 4.00 "

Put up in ½ and 1 pound tin cans.

T. RIESSNER
57 Gold Street, NEW YORK

SITUATIONS WANTED.

Engravers.

FIRST-CLASS PROOFER wishes steady position; black and color; union. M 186.

PHOTOENGRAVER for half-tone and colors, special experience in emulsion, reducing 9 operations to 3 only, no failure; ETCHER for half-tone and color, first-class hand, quick, desire positions; both men, well trained in first European and American houses, are accomplished in doing work and able to run a plant at comparatively small costs. M 86.

WANTED. — By first-class router and blocker, a steady position; union. M 187.

YOUNG MAN of several years' experience as half-tone and line operator desires change of position; can also do etching and retouching. M 171.

Manager.

EXPERIENCED MAN, thoroughly conversant with every detail of the printing business, desires position as superintendent of plant or as foreman of pressroom; best of references and willing to demonstrate ability. M 103.

WANTED. — Ambitious young man desires position as assistant to manager or superintendent of printing-house. M 151.

Operators and Machinists.

MACHINIST-OPERATOR, swift, sober, union, wants position; experienced double magazine; age 36; can take charge. M 75.

SITUATION WANTED as Linotype machinist by young man; old or double magazine type of machine; good character, union, references. M 189.

SITUATION WANTED — Linotype operator; young man, 28, recently returned from abroad, machinist, union; have had a few months' experience as machinist in charge in small (3-machine) plant; will accept piece-work scale or apprentice salary for opportunity to work up speed; could probably claim 3,500 or more on a sprint, but can set good, clean proofs at about 2,500; newspaper work preferred. M 212.

Pressroom.

A FIRST-CLASS cylinder and platen pressman desires to go West; sober and reliable; references; union; capable of taking charge; Western or Southwestern States preferred. M 179.

A POSITION WANTED by an experienced Cox Duplex pressman; sober and reliable; union; can furnish references. M 155.

PRESSMAN wishes to take charge of pressroom doing high-grade work about May 1; sober, reliable, references. M 198.

PRESSROOM FOREMAN wants situation with large or medium-sized concern; West preferred; thoroughly experienced, sober, reliable, married; best of references. M 174.

SITUATION WANTED by No. 1 cylinder pressman. M 175.

SITUATION WANTED. — Cylinder pressman; union; references furnished. LLOYD D. BLISS, 7 Main st., care H. Dodd, Binghamton, N. Y.

Superintendents and Foremen.

PRACTICAL all-round printer wants position as foreman in a medium-sized job office or private plant; thoroughly competent. M 208, care New York Office INLAND PRINTER.

SITUATION WANTED.— As assistant foreman and make-up daily newspaper; 9 years' experience metropolitan daily; reliable, first-class, union workman. M 210.

SUPERINTENDENT OR FOREMAN. — Situation by practical printer and pressman; 10 years as foreman; buy and estimate; up to date; references. M 184.

WANTED. — Position as foreman in office working from 8 to 30 men; union, married, strictly sober. M 154.

Miscellaneous.

SALES MANAGER AND SUPERINTENDENT, possessing qualifications that are necessary to the upbuilding and steady, continuous growth of any modern printing plant, desires to make a change; expert estimator and practical in all departments; has the ability to design and lay out business literature, proposing valuable ideas, and showing the customers the most essential points of value, thus getting the highest price obtainable for good work; expects to hustle and wants to connect with others doing the same. M 197.

WANTED. — Position by first-class cutter and trimmer. M 152.

WANTED TO PURCHASE.

WANTED. — First-class newspaper and job printing office in city of about 5,000; will pay spot cash; prefer Missouri, Kansas, Iowa or Illinois. M 205.

WANTED. — To buy secondhand Linotype; state style, condition, price and terms. M 162.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo. metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 340 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

IMPROVED THALER KEYBOARD.— Made of metal; instructions in fingering; bell announces finished line; detachable copyholder; send for literature; price $4. THALER KEYBOARD COMPANY, 453 "O" st., N. W., Washington, D. C.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required, and no royalties. Prices: Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb. $2.50
Typewriter ribbons exactly matching, per dozen 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

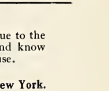
STEWART'S EMBOSSING BOARD. — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30 cents, 7 for 50 cents, 12 for 80 cents, postpaid. THE INLAND PRINTER COMPANY, Chicago.

WE PAY CASH for old metal; price to-day for type, 8 cents a pound; electrotypes, stereotypes, and leads, 5 cents a pound, f. o. b. Chicago; 2 per cent for cash; ship your old metal to us. MONARCH METAL COMPANY, 156 S. Lincoln st., Chicago.

Printers and Stationers A PROFITABLE SIDE LINE
Make Profits large and demand increasing. Investigate. Complete outfits from $25.00 up. Write for catalogue.
RUBBER STAMPS
PEARRE E. CROWL COMPANY, 3 E. GERMAN STREET, BALTIMORE, MD.

ELITE RULE BENDER
Will bend rule any shape desired. Postpaid, only $2.00.
ELITE MANUFACTURING CO., DETROIT, MICH., Station A.

SPATULA CUT CATALOGUE (7th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12½, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 40 of the most beautiful women in the world, 26c. Electros for sale. Both, 70c. Stamps taken.
SPATULA PUB. CO., 100 Sudbury Building, - - BOSTON, MASS.



PADDING GLUE
The excellent quality of our Padding Glue is due to the fact that we use the best materials obtainable, and know how to get the best results with the materials we use.
Let us quote you prices.
ROBT. R. BURRAGE, 83 Gold St., New York.

TYPE FOR RIBBON PRINTING
Three insertions of an advertisement under this head a year ago swamped us with orders, and these orders came from specialists in the line—those who know typewriter type when they see it. We have the right type for the work. Having enlarged our plant and put in regular foundry machines, we are now prepared to handle orders of any size.
THE WYNKOOP TYPE FOUNDRY, 85 Warren St., New York

"Roughing" for the Trade
We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.
THE HENRY O. SHEPARD COMPANY
120-130 Sherman Street, CHICAGO

WINTER ROLLERS
The VAN BIBBER ROLLER CO.
CINCINNATI, OHIO.
WE MAKE THE BEST THAT CAN BE MADE
We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.
Established 1868. Cincinnati is sufficient address in writing or shipping.



Making a quick, 2-minute washup

THE NEW CENTURY **"A FOOL-PROOF FOUNTAIN"**
ACCORDING TO THIS PURCHASER.

BECAUSE — Its construction is simple. Its one-screw ink regulation is simple. Its one-screw roller-contact is simple. It is not necessary to readjust it after washup or in changing jobs. It will not mark the print. It minimizes the danger of offset by reason of uniform inking. It can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. It will do the work of a long fountain without its disadvantages. It is a producer of RESULTS — *More Impressions* and *Better Work*.

FOR CHANDLER & PRICE, CHALLENGE, AND ALL GORDON PRESSES.

Get a descriptive circular from your dealer or send to us.

THE WAGNER MFG. CO., Scranton, Pa.

"We have been using your fountain on our Gordon presses and find them so satisfactory that we would not like to have to be without them now. We have taken our other style fountain off and sold it for old iron. Your fountain combines simplicity with good working qualities, and increases the output of the presses fully 20 per cent. Have used it for copying ink also and it works admirably. It is about as nearly foolproof as it can be built.

F. H. GERLOCK & CO., Printers.
John J. F. York, Supt.

Peerless Padding Glue The Best and Cheapest.

Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.

Cleland Chemical Co., 910A Greene Av., Brooklyn, N. Y.

BLOTTERS The printer's best advertising medium. If you want to see the best service out to make them attractive, send for samples and particulars of our color plates for blotters. **CHAS. L. STILES, Columbus, Ohio.**



PRINTERS Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE

Book, **"When Papa Rode the Goat."** Colored plates. 100 illustrations. Many fruitful things. 15c. by mail, to printers only.



Nearly 1000 Printers are using our

Gas or Gasoline Engines

It will pay you to send for our catalogue. State number and size of your presses and we will give full information.

BATES & EDMONDS MOTOR CO.
Department B **LANSING, MICHIGAN**

BARNHART BROS. & SPINDLER, Western Agents, CHICAGO, ILL.



ALL CARDS CUT AND RULED SINGLY.
LIBERAL DISCOUNT TO THE PRINTING TRADE.

ROTH MOTORS



This cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by

ROTH MOTORS

SOLD BY

Barnhart Bros. & Spindler

Roth Bros. & Co., Inc.

27 SOUTH CLINTON STREET - - CHICAGO, ILLINOIS

PRACTICAL TREATISE ON CUTTING *and* CREASING *By* OSWALD MARGISON

Gives definite and detailed technical directions for the manufacture of folding boxes, including the making up of forms, beading and shaping the rules, different patterns of boxes, preparation of blankets, presswork and finishing, together with rules for figuring stock and taking care of dies. Price, **$2.50.** Sent postpaid on receipt of price to any address.

HOBBS MANUFACTURING CO., Worcester, Mass., U. S. A.

LET US SEND YOU A SAMPLE OF OUR

"ESSO"

Molding and Polishing Graphite

Prices furnished gladly.

THE S. OBERMAYER CO.
CINCINNATI CHICAGO PITTSBURG



To make Channels, Space-bands and Matrices smooth and "slick," use

Dixon's Special Graphite No. 635

Booklet and Sample Free on Request.

Joseph Dixon Crucible Co., Jersey City, N. J.



New, STEREOTYPING

SCHREINER'S CROSS-CORE CASTING BOX

The most perfect machine. Cast irregular size plates, type high, with crossing cores; the best base, saves time, saves metal, produces the best plates, saving time on the press. Plates move easily from the cover, by improved gauges and lifter. No warping or shrinking of plates. Saves all expense for metal or wood bases. Also, we have **Stereotype Paper,** ready to use, for the finest class of jobs, etc.

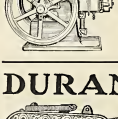
FRIEDRICH SCHREINER, Mfr., Plainfield, New Jersey.

Whitfield's Non-Smutting Carbon Papers

are in a class by themselves. A perfect blend of pure chemicals, compounded by expert chemists. We have lots of valuable information in our price-folder. Have you a manifold job which demands good carbon paper to produce results? We can help you out with samples and suggestions which will make it clear, and at a trifle less than you are now paying.

We are prepared to supply printers with a facsimile Typewriter ink and ribbon to match. As a special offer we will send to any part of the United States, one pound of Typewriter ink and ribbon to match for any machine for $2.50, express prepaid.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City



THE MIETZ & WEISS OIL ENGINES

Marine, 1 to 100 H.-P. **Stationary, 1 to 70 H.-P.**

Operated by common kerosene oil. Automatic in operation, absolutely reliable and uniform in speed. Especially adapted to operating printing presses and Linotype machines. Does not affect rate of insurance.

Send for Catalogue.

A. MIETZ, 128 Mott St., New York

DURANT COUNTERS



STAND FOR DURABILITY ACCURACY, RELIABILITY

On the market for **27 years.** Cost no more than others, and give most satisfaction. Attachments for every style and make of press. Ask your dealer or write for catalogue.

W. N. DURANT CO., - - - - MILWAUKEE, WIS.

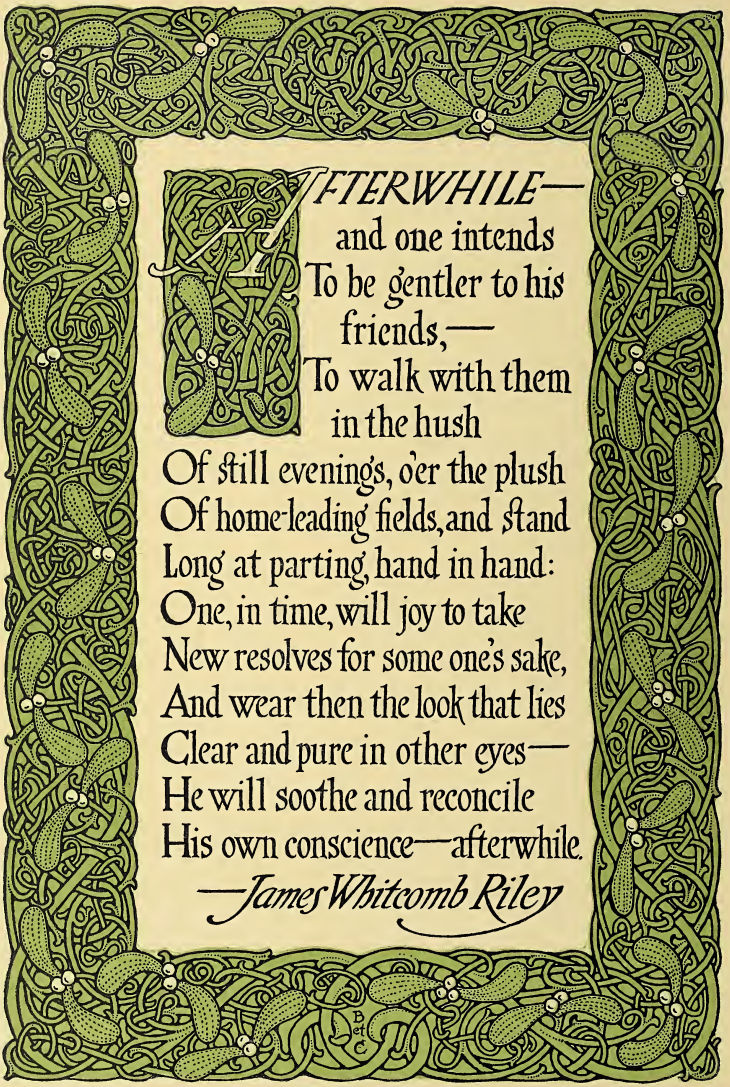
The
Harris Automatic Press



OR the rapid production of high-class printing in several colors, as well as all the grades of printing down to the cheapest, the Harris Automatic Press is one of the most satisfying investments the printer can make. The New Automatic Separate Sheet Rotary, 22 by 30 inches, guarantees 5,000 per hour, in one or two colors.

The Harris Automatic Press Co.

New York Niles, Ohio Chicago


AFTERWHILE—
and one intends
To be gentler to his
friends,—
To walk with them
in the hush
Of still evenings, o'er the plush
Of home-leading fields, and stand
Long at parting, hand in hand:
One, in time, will joy to take
New resolves for some one's sake,
And wear then the look that lies
Clear and pure in other eyes—
He will soothe and reconcile
His own conscience—afterwhile.
—James Whitcomb Riley



H. D. BOOK, 40. BRONZE BLUE, 503. EMERALD GREEN, 410.



DUAL TONE SEPIA, 2132. RED. 636.

The Queen City Printing Ink Co.

Makers of High-Grade

PRINTING INKS

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA



H. D. BOOK, 40. ORANGE YELLOW, 619. GREEN LAKE, 640.



HALF-TONE BLACK. 1666.

The Queen City Printing Ink Co.

Makers of High-Grade

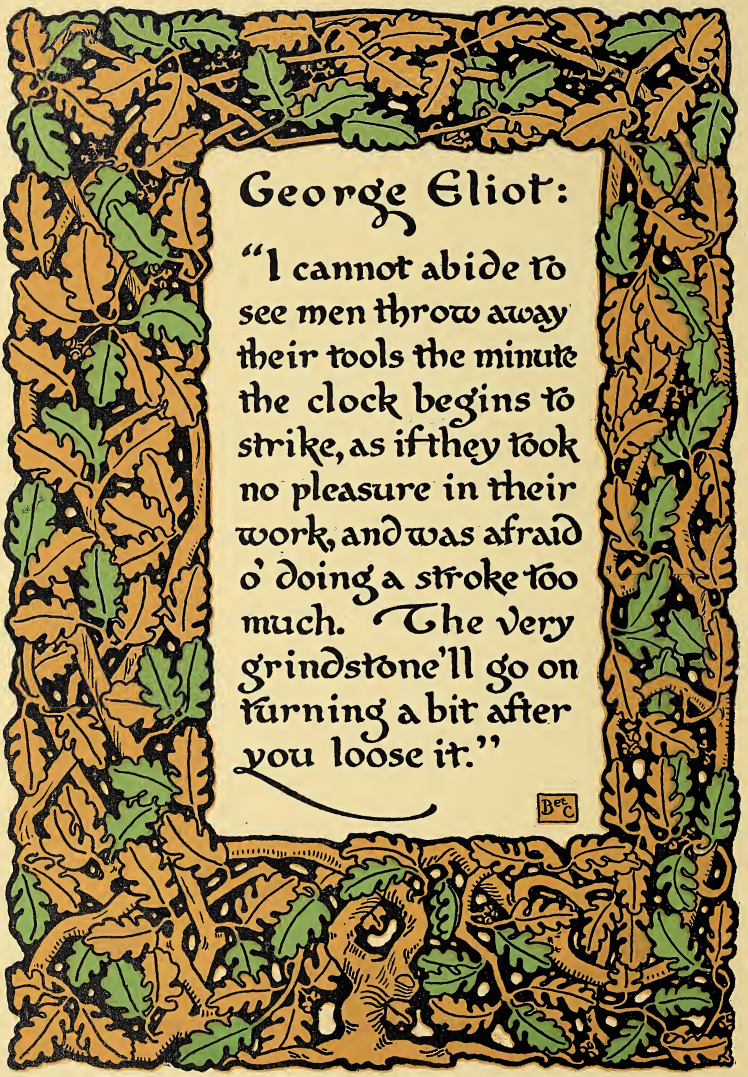
PRINTING INKS

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA

The Harris Automatic Press places in the power of the printer the means of getting results quickly on long runs of high-grade, low-grade and all grades of printing This insert printed in two colors at one feeding at the rate of 5,500 an hour. Note register of colors

The Harris Automatic Press Company, *Niles, Ohio*

NEW YORK
CHICAGO


George Eliot:
"I cannot abide to see men throw away their tools the minute the clock begins to strike, as if they took no pleasure in their work, and was afraid o' doing a stroke too much. The very grindstone'll go on turning a bit after you loose it."
B&C

KEITH PAPER COMPANY

MANUFACTURERS OF SPECIALTIES



ALSO

Keith Linen
WOVE AND LAID
Keith Linen Ledger
Cambrai Linen Ledger
Ravelstone
EXTRA SUPERFINE
Westlock
SUPERFINE
Half-Tone Writing
Chatham Bond
Cambrai Bond
Cambrai Bond
LINEN FINISH
Cambrai Bond
CRASH FINISH
Carthage Bond
Onion Skin Bond
Naples Linen
Cambrai Linen
Vellum Covers
Pasted Wedding
Bristols

Send for Samples

TURNERS FALLS, MASS.

THE INLAND PRINTER

VOL. 35

NUM. 1



OCTOBER 1905

PRICE 30 CENTS

C. B. Prescott, Treas.
T. Henry Spencer, Asst. Treas.

Valley Paper Co.

Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing, Solar Printing.

Holyoke, Mass., U. S. A.

"Valley Paper Co. No. 1 Bond 1905"
No. 1 Bond Regular List

"Commercial Bond 1905"
One-half Regular List

"Valley Library Linen"
For High-grade Papeteries

"Valley Paper Co. Linen Ledger 1905"
A Strictly No. 1 Ledger

"Commercial Linen Ledger" } Lead all the
"Our Ledger" } No. 2 Ledgers

"French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens

"Old English Linen and Bond"
Standard for Fine Commercial Work

"Congress Linen and Bond"
The best low-priced Linen and Bond made

"Old Valley Mills 1905" Extra-superfine

"Valley Paper Co. Superfine"
As good as the best

"Valley Forge" Flats Extra-fine quality

These Papers are unsurpassed for quality and uniformity. Samples cheerfully furnished.

Holyoke, Mass., U. S. A.

Henry Lindenmeyr & Sons

An excellent quality at a reasonable price

BROOKDALE LINEN BOND

Wove and Crash Finish—Carried in stock in white and eleven colors

Paper Warehouses

32 to 36 Bleecker Street
20 Beekman Street
New York



THE SAFETY MAILING CARD
Unequaled for mailing enclosures *flat*

HERE IS AN ARTICLE

that should interest every concern making Calendars, Advertising Novelties and various styles of printed and lithographed work.

We originated

The Safety Mailing Card

a dozen years ago, and since then our orders have been constantly on the increase.

The device is designed for mailing purposes, and consists of a stout sheet of "*cellular board*" to which is attached a manila envelope of excellent quality. Saves the consumer time, money and inconvenience, and we sell the goods to the printer at very attractive rates.

In applying for estimates, kindly give measurements of enclosures and runs of a size.

The THOMPSON & NORRIS CO.

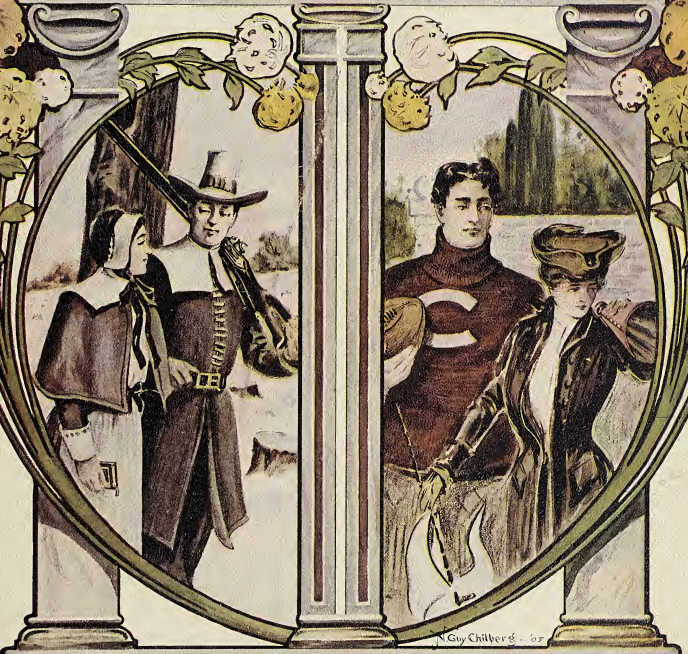
Prince and Concord Sts., BROOKLYN, N.Y.
Factories also at BOSTON, MASS., and BROOKVILLE, IND.

ADDRESS THE NEAREST POINT

The Pioneer Corrugated Paper House

NOV 3 1905

THE INLAND PRINTER



NOVEMBER 1905

VOL. 36 NO. 2

C. B. Prescott, Treas.
T. Henry Spencer, Asst. Treas.

Valley Paper Co.

Manufacturers of
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PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing, Solar Printing,

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One-half Regular List

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"Commercial Linen Ledger" } Lead all the
"Our Ledger" } No. 2 Ledgers

"French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens

"Old English Linen and Bond"
Standard for Fine Commercial Work

"Congress Linen and Bond"
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"Old Valley Mills 1905" Extra-superfine

"Valley Paper Co. Superfine"
As good as the best

"Valley Forge" Flats Extra-fine quality

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New York



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The THOMPSON & NORRIS CO.
Prince and Concord Sts., BROOKLYN, N.Y.
Factories also at BOSTON, MASS., and BROOKVILLE, IND.

ADDRESS THE NEAREST POINT

The Pioneer Corrugated Paper House

VOLUME 36 NUMBER 3

THE INLAND PRINTER



DECEMBER 1905

PRICE 30 CENTS

C. B. Prescott, Treas.
T. Henry Spencer, Asst. Treas.

Valley Paper Co.

Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing, Solar Printing.

Holyoke, Mass., U. S. A.

"Valley Paper Co. No. 1 Bond 1905" — No. 1 Bond Regular List
"Commercial Bond 1905" — One-half Regular List
"Valley Library Linen" — For High-grade Papeteries
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"Commercial Linen Ledger" } Lead all the
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"Old Valley Mills 1905" — Extra-superfine
"Valley Paper Co. Superfine" — As good as the best
"Valley Forge" Flats — Extra-fine quality

These Papers are unsurpassed for quality and uniformity. Samples cheerfully furnished.

Holyoke, Mass., U. S. A.

Henry Lindenmeyr & Sons

An excellent quality at a reasonable price

BROOKDALE LINEN BOND

Wove and Crash Finish—Carried in stock in white and eleven colors

Paper Warehouses

32 to 36 Bleecker Street
20 Beekman Street
New York



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ADDRESS THE NEAREST POINT

The Pioneer Corrugated Paper House

THE INLAND PRINTER



JANUARY 1906

VOL 36

NO 4

PRICE 30 CENTS

C. B PRESCOTT, Treas.
T. HENRY SPENCER, Asst Treas

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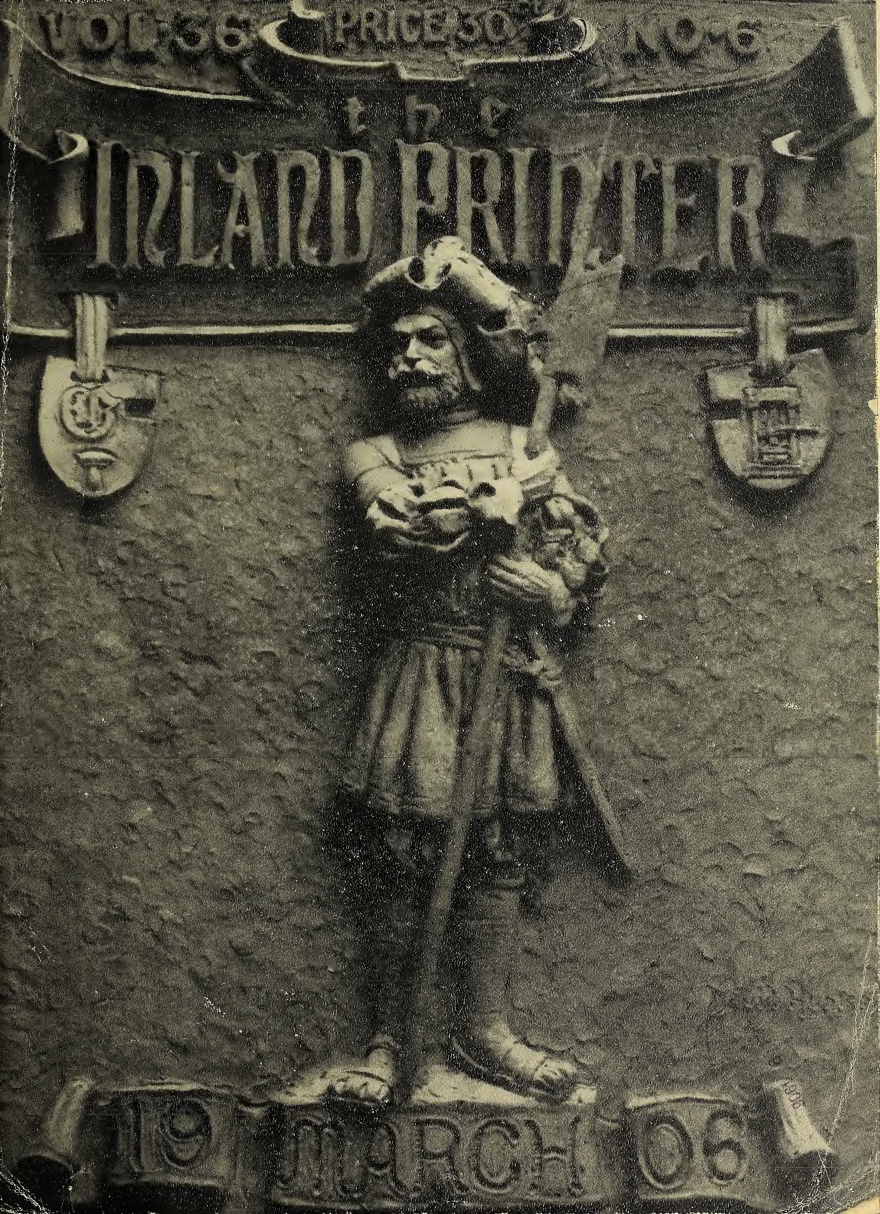
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